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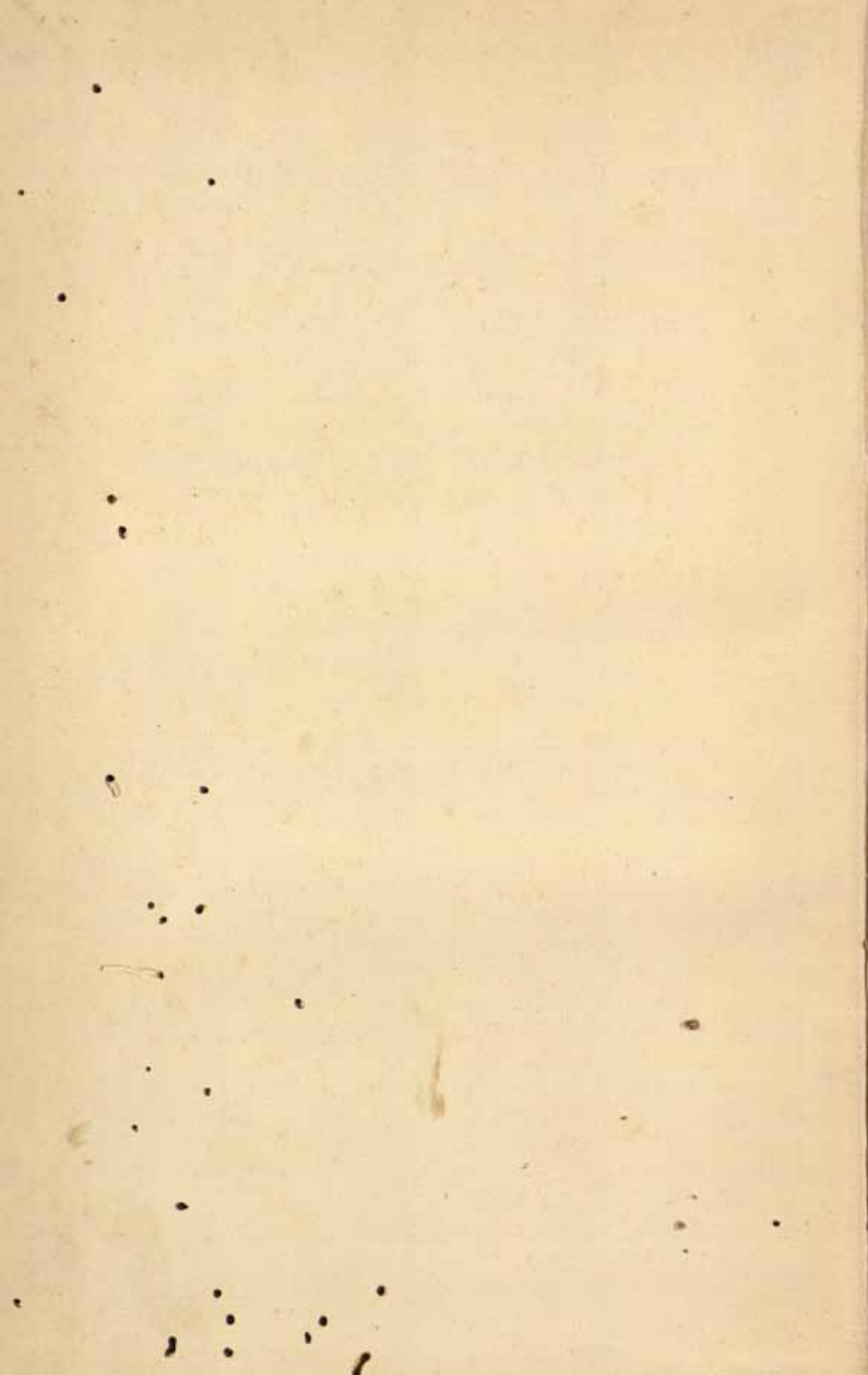
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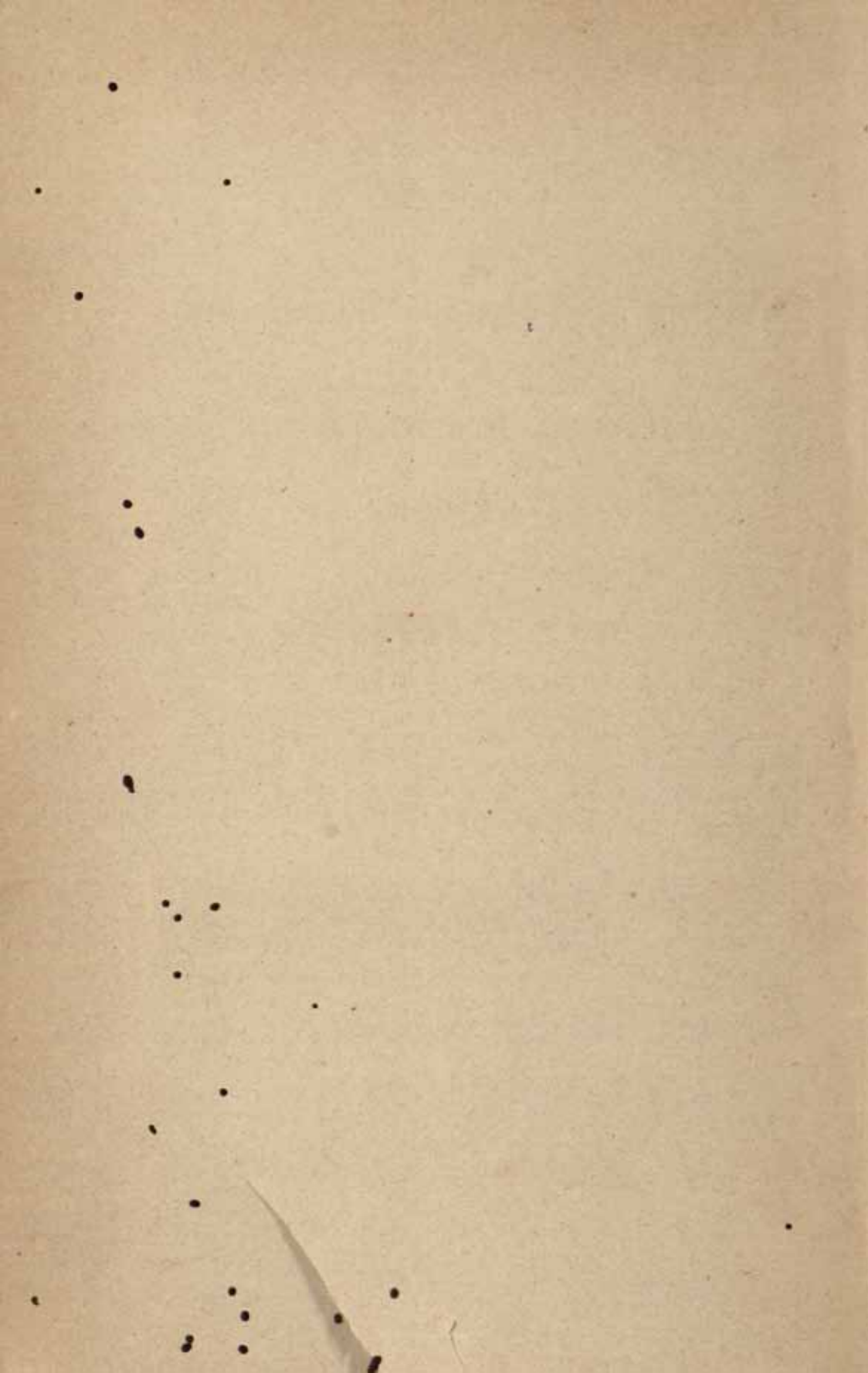
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Catalogue  
OF THE  
Arabic and Persian Manuscripts  
IN THE  
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Vol. 3.

VOLUME III

14495

PERSIAN POETRY

17TH, 18TH AND 19TH CENTURIES



*Prepared by*

MAULAVI ABDUL MUQTADIR

*Khan Sahab*

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## PREFACE.

THE present volume completes the description of the works of Persian poetry contained in the Bankipore Library, and deals with poets, both Persian and Indian, who flourished during the Seventeenth, Eighteenth and Nineteenth Centuries of the Christian Era.

Among the more interesting works noticed in this volume attention may be called to the following:—

- No. 265, a unique copy of the *Shahinshāh Nāmāh*, containing a poetical account of Sultān Muḥammad of Turkey (A.H. 1003-1012).
- No. 226, The *Diwān* of 'Ijzī.
- No. 271, The *Diwān* of 'Alī Naqī of Kamrah.
- No. 283, The *Diwān* of Waṣṭī.
- No. 331, The *Diwān* of Yaḥyā Kāshī.
- No. 329, The *Diwān* of Zafar Khān Aḥsan.
- No. 342, The *Diwān* of Ṣā'ib, written in his own house in Isfahān eight years before his death.

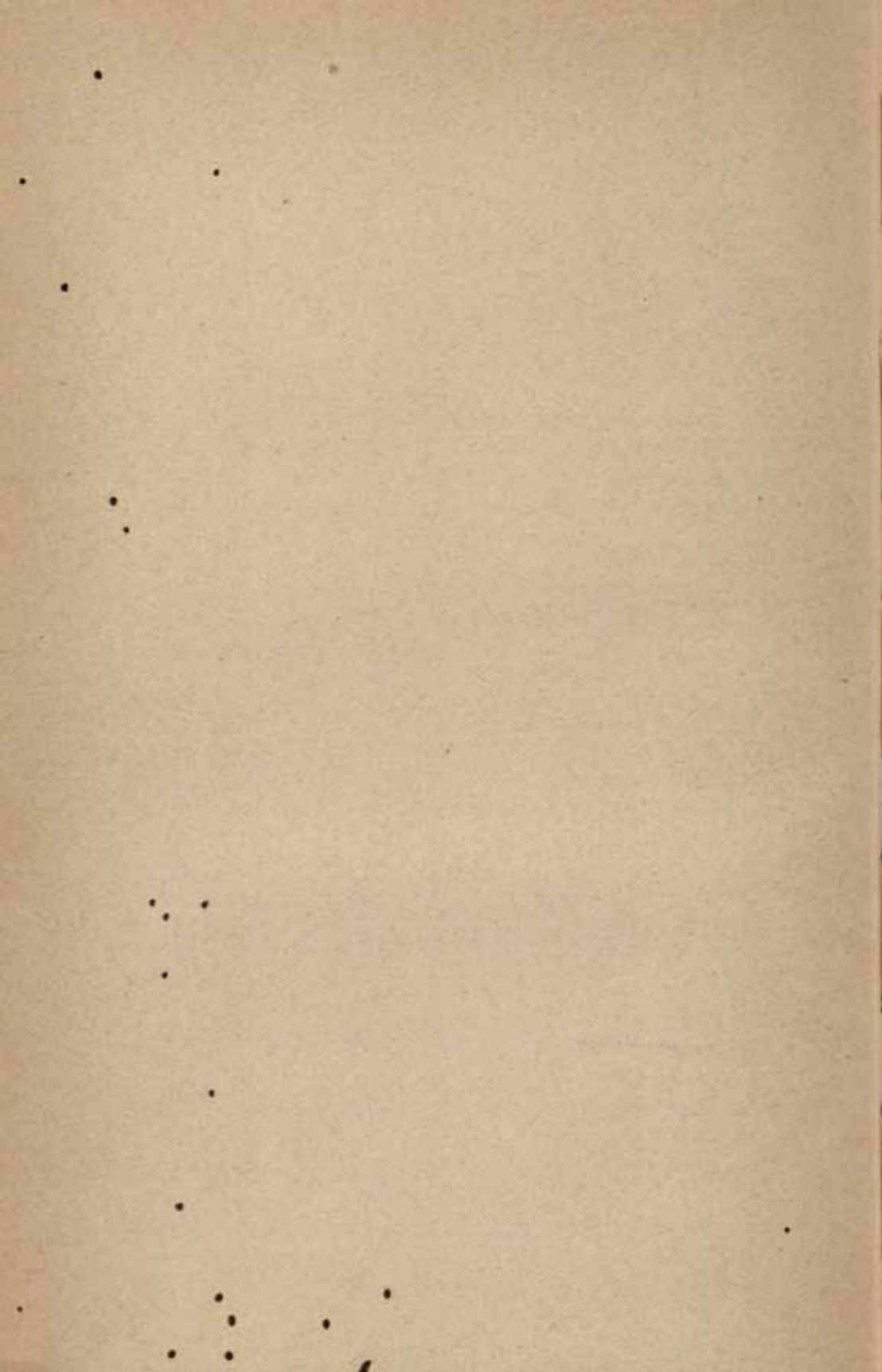
At the end of this volume will be found reproductions of four pages taken from MSS. described in these volumes containing some important autographs and seals.

This volume, like its predecessors, is due to the scholarly industry of Maulavi 'Abdul Muqtadir.

E. DENISON ROSS.

*September 1912.*







# TABLE OF CONTENTS.

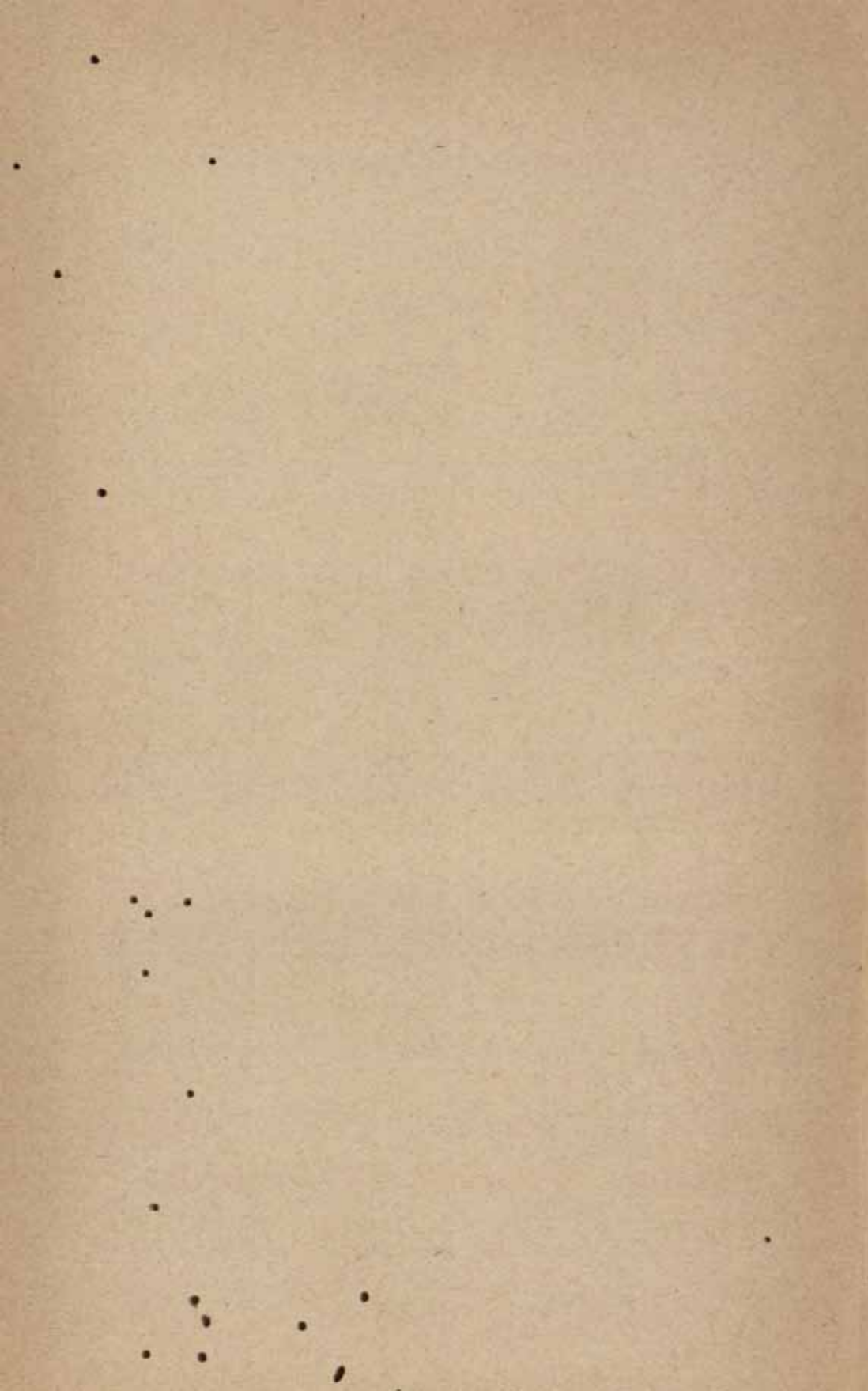
No.		Nos.	PAGE.
1	Husayni ( <i>Shahinshāh Nāmāh</i> ) ...	265	1
2	'Ijzī ...	266	3
3	Sahābī ...	267-268	5
4	Walī ...	269-270	7
5	'Alī Naqī (of Kamrah) ...	271	9
6	Nau'ī ...	272	10
7	Mu'min Husayn ...	273	12
8	Ja'far ...	274-275	15
9	Nazīrī ...	276-278	17
10	Shānī ...	279-280	21
11	Turābī ...	281	26
12	Zulālī ...	282	28
13	Waslī ...	283	30
14	Zuhūrī ...	284-287	32
15	Faraj ...	288	40
16	Shāpūr ...	289	41
17	Ḥabīb ...	290	42
18	Bahā-ud-Dīn ...	291	43
19	Tālib (Āmuk) ...	292-296	48
20	Bazmī ...	297	55
21	Shifā'ī ...	298-300	57
22	Muḥammad Ṣāfi ...	301	60
23	Rāḥ-ul-Amin ...	302	63
24	Asir ...	303-304	65
25	Faṣḥī ...	305-307	70
26	Qudsī ...	308-310	74
27	Salīm (Tihirānī) ...	311	88
28	Walī Muḥammad ...	312	92

No.		Nos.	PAGE.
29	Fayyād ... ..	313 ... ..	94
30	Kalim ... ..	314-317 ... ..	97
31	Nisbatī ... ..	318-319 ... ..	104
32	Masfī ... ..	320-322 ... ..	106
33	Hādiq ... ..	323-324 ... ..	109
34	Hulyah-i-Shāhjahān ... ..	325 ... ..	111
35	Mullā Shāh ... ..	326-328 ... ..	112
36	Aḥsan ... ..	329-330 ... ..	117
37	Kāshī ... ..	331 ... ..	120
38	Walih ... ..	332 ... ..	122
39	Tuḡrā ... ..	333 ... ..	125
40	Ġanī ... ..	334-335 ... ..	136
41	Nāzim ... ..	336 ... ..	139
42	'Aḡim ... ..	337 ... ..	140
43	Rafī' ... ..	338 ... ..	143
44	Binish ... ..	339-340 ... ..	145
45	Ṣa'ib ... ..	341-349 ... ..	146
46	Muhyī ... ..	350-351 ... ..	160
47	Majdūb ... ..	352-353 ... ..	161
48	Kirāmi ... ..	354 ... ..	163
49	Mu'izz ... ..	355-356 ... ..	164
50	Shaukat ... ..	357-359 ... ..	166
51	Rasikh ... ..	360 ... ..	168
52	Razī'(*Āqil Khān) ... ..	361-362 ... ..	169
53	Nāṣir 'Alī ... ..	363 ... ..	171
54	Taslim ... ..	364 ... ..	171
55	Waḥid ... ..	365-366 ... ..	172
56	Ġanimat ... ..	367 ... ..	175
57	Ashraf ... ..	368 ... ..	176
58	Jāyā ... ..	369 ... ..	178
59	'Ālī (Nī'mat Khān) ... ..	370-371 ... ..	179
60	Khālīṣ ... ..	372 ... ..	181
61	Āzād ... ..	373 ... ..	183
62	Bādīl ... ..	374-377 ... ..	186
63	'Aqil (Hunarwar Khān) ... ..	378 ... ..	189

## TABLE OF CONTENTS.

ix

No.						No.			PAGE
64	Najāt	...	...	...	...	379	...	...	190
65	Salīm	...	...	...	...	380	...	...	191
66	Bidil	...	...	...	...	381-388	...	...	194
67	‘Ulwi	...	...	...	...	389	...	...	203
68	Ḥayrat	...	...	...	...	390	...	...	204
69	Shuhrat	...	...	...	...	391	...	...	206
70	Khādim	...	...	...	...	392	...	...	206
71	Sābit	...	...	...	...	393	...	...	208
72	Burhān	...	...	...	...	394	...	...	209
73	Anjab	...	...	...	...	395	...	...	210
74	Umīd	...	...	...	...	396-397	...	...	212
75	Ḥusaynī	...	...	...	...	398	...	...	214
76	Ārzā	...	...	...	...	399	...	...	217
77	Āḍur	...	...	...	...	400	...	...	219
78	Mushṭāq	...	...	...	...	401	...	...	221
79	Ḥazīn	...	...	...	...	402-410	...	...	222
80	Faqr	...	...	...	...	411-414	...	...	235
81	‘Ashiq	...	...	...	...	415	...	...	239
82	Fauqī	...	...	...	...	416	...	...	240
83	Tāfān	...	...	...	...	417	...	...	242
84	Minnat	...	...	...	...	418	...	...	243
85	Ṣānī’	...	...	...	...	419	...	...	245
86	Ashūb	...	...	...	...	420	...	...	247

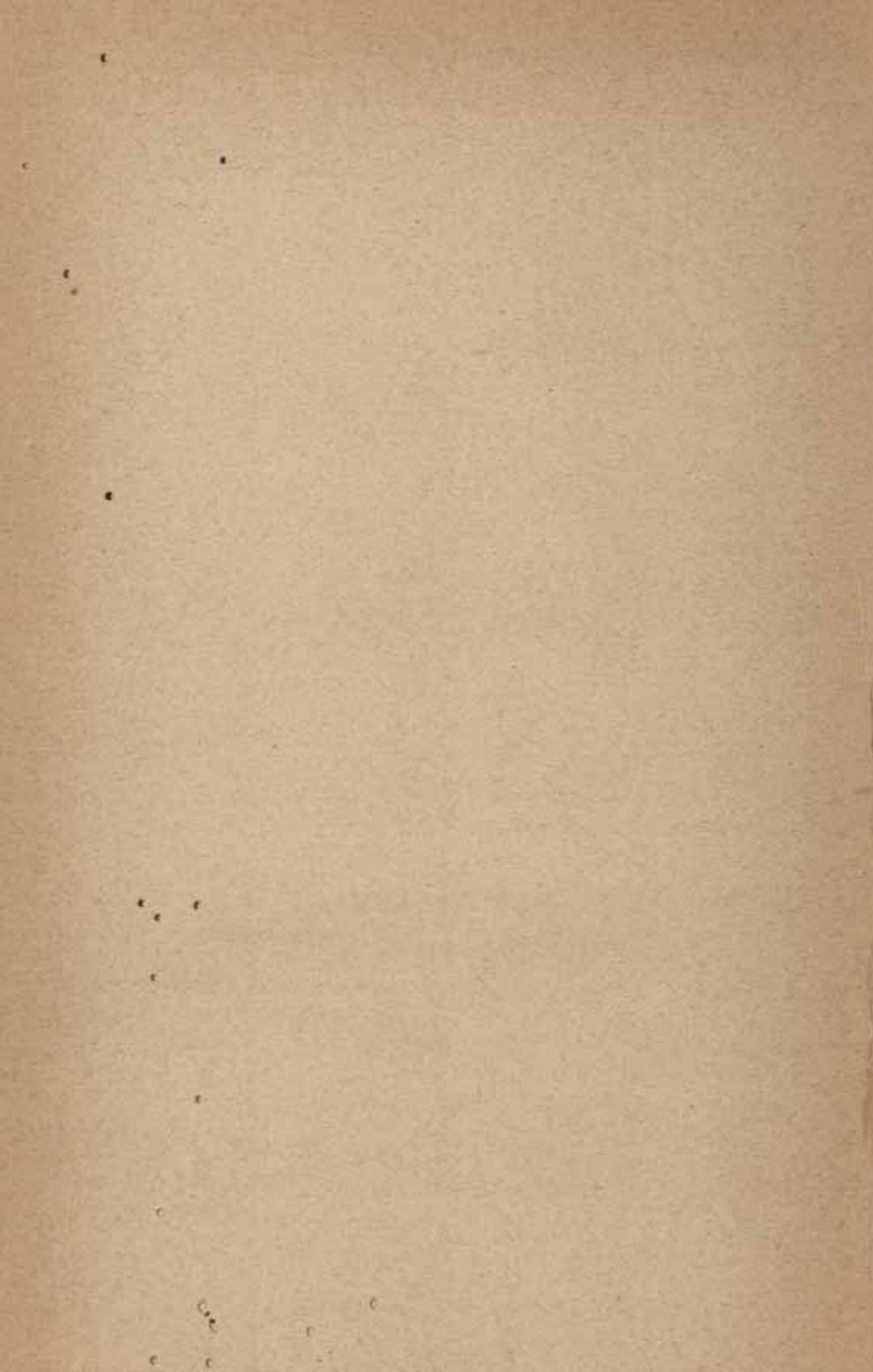




# SUPPLEMENT.

No.		No.	PAGE.
1	Mağâni ... ..	421	249
2	Makhfi ... ..	422	251
3	Âzâd ... ..	423	252
4	Waqif ... ..	424-426	253
5	Wâmiq ... ..	427	256
6	'Askari ... ..	428	257
7	Ridâ ... ..	429	257
8	Fâkhîr Makîn ... ..	430	258
9	Mâjid ... ..	431	260
10	<u>Khâmûsh</u> ... ..	432	260
11	Miskîn ... ..	433	261
12	Qatîl ... ..	434-435	262
13	<u>Hashmat</u> ... ..	436	264
14	<u>Shûrish-i-'Ishq</u> ... ..	437	265
15	Birishîtah ... ..	438	266
16	Ġulâm 'Alî ... ..	439	267
17	Qâ'ânî ... ..	440	268
18	Ġalib ... ..	441	269
19	Maḥmûd Nâmah ... ..	442	272
20	Wilâyat ... ..	443	273
21	<u>Hâfizî</u> ... ..	444-445	273
22	<u>Hasrat</u> ... ..	446	274
23	Naşr ... ..	447	275
24	<u>Hasrat</u> ('Azîmâbâdî) ... ..	448	275





# PERSIAN POETRY.

No. 265.

fol. 116; lines 15 (in four cols.); size  $13\frac{1}{2} \times 9$ ;  $10 \times 6$ .

شهنشاه نامه

## SHAHINSHÂH NÂMAH.

A poetical account of Sultân Muḥammad III. of Turkey (A.H. 1003-1012 = A.D. 1595-1603), the thirteenth King of the Oṣmânlî Dynasty.

By Ḥusaynî حسینی.

Beginning:—

مہامں فرزند ز عدّ و قیامں  
مر اورا کہ اشیا کفندش مہامں  
شناصائیش بود کج لہان  
بی معرفت کشت صنعش عیان

This unique work, of which no other copy is known to exist, is evidently one of the most valuable literary gems of this Library. It is dedicated to the said Sultân Muḥammad III., was written for him at Constantinople and preserved as a treasure in the Royal Library during his time, as would appear from the writings in the two illuminated stars at the beginning of the copy:—

برصم الخزاله نواب لامدار ملائک مہاد ظل الہ شاہ جم جاہ  
خلد اللہ ملکہ و سلطانہ الشاقان بن الشاقان ابو المظفر  
شاہ سلطان محمد پادشاہ طول اللہ عمرہ ابداء و این تاریخ مذکور  
بداو السلطنت قسطنطنیہ اتمام یافت

The illuminated stars are placed between the following two introductory verses written in gold in beautiful bold *Naskh* :—

شهنشه نامه سلطان محمد  
که بادا عمر و اقبالش موبد  
ببزم آل عثمان کیان اصل  
از روشن چراغ سیزده نسل

From the numerous seals, signatures, and 'Arī-didāhs of some of the distinguished nobles of the Timuride sovereigns of India, it is certain that somehow or other this valuable copy travelled to India during the time of *Shāh Jahān*, and was preserved in his Royal Library. The most interesting of all the seals is that of *Jahān Ârâ Begam*, which is very rare and not found in any other MS. in this Library. *Jahān Ârâ*, who was born in A.H. 1022 = A.D. 1613 and died in A.H. 1092 = A.D. 1681, was the eldest child of *Shāh Jahān*. She was the most accomplished lady of *Shāh Jahān's harem*, and is the authoress of the well-known Persian work *Mu'nis-ul-Arwāh مؤنس الارواح*, a notice on the celebrated saint *Khawājah Mu'in-ud-Dīn Chishtī*, composed in A.H. 1049 = A.D. 1639.

The name of the author, who calls himself *Husaynī حسینی*, occurs thus on fol. 6\* :—

حسینی نوائی کش از چارگاه  
بشش کوشه اندر دستان مدح شاه

In the prologue the poet, after praising God, the prophet, and the Imāms, highly eulogises the reigning king *Sultān Muḥammad*, whose date of accession, A.H. 1003 = A.D. 1612, he gives thus on fol. 7<sup>b</sup> :—

چو ظل جلیل است آن بیعدیل  
بشد سال تاریخ ظل جلیل

On fol. 10<sup>a</sup> the poet sings the praise of the three preceding kings, namely, *Sulaymān I.*, *Salīm I.* and *Murād III.*, and says that he wrote the exploits of these kings in Persian and Turkish prose and verse, and that he composed several *Shāh Nāmahs*, numbering ten volumes, and particularly names his two works, *Hunar Nāmah هنر نامه* and *Sār Nāmah سار نامه*.

On fol. 111<sup>a</sup> is mentioned the date 23rd *Rabī' I.*, A.H. 1007, under the heading *راه نمودن آصف را بهای بومس*. In the epilogue the date of composition is given thus in the following verse—



يك و الف نا رفته بود از سنه  
كه كردم دُر نظم را خاتمه

which would seem to mean that one thousand and one had not passed from the (Hijrah) year when the author finished the work. But as the book was written during the reign of Sultān Muḥammad III., who reigned from A.H. 1003-1012, we cannot accept the above year as the date of composition of the work. Moreover, it is very difficult to detect the mistake of the scribe in the above line. One possible reading, with a slight alteration, is however suggestive. Instead of

يك و الف نا رفته الح

I am inclined to read

يك و الف و له رفته بود از سنه

that is, A.H. 1010 = A.D. 1601.

The concluding verse runs thus:—

ز ما دمبدم بر رسول الام  
سلام عليك و عليك السلام

The copy is profusely illuminated in the beginning and richly illustrated in Persian style throughout.

Written in a beautiful clear Nasta'liq.

---

No. 266.

fol. 120; lines 13; size  $6\frac{3}{4} \times 4$ ;  $4 \times 3$ .

ديوان عجزى

DÎWÂN-I-'IJZÎ.

A very rare copy of the lyrical poems of Mullâ Hasan Beg, poetically known as 'Ijzî, a native of Tabriz, تبریزی, composed in close imitation to Figânî.

The *diwān* begins with the following two introductory lines, which indicate the dedication to *Shāh 'Abbās I.* (A.H. 985-1038 = A.D. 1587-1629).

صد شکر که این غیرت ارباب کلام  
 پذیرفت بنام شاه عباس نظام  
 چون کلشت دوستان او گشت آخر  
 چون دولت دشمنان او گشت تمام

The *Gazals* are alphabetically arranged, and the first of them begins thus on fol. 1<sup>b</sup> :—

ای ز تو بند بر زبان لطف سخن سرای را  
 وی ز تو عقده ها بدل عقل گره کشای را

Taqi Auhadi, a friend and contemporary of 'Ijzi, says in his *'Urafāt*, fol. 500<sup>a</sup>, that he frequently enjoyed 'Ijzi's company in 'Irāq, Qazwīn, and several other places, and held poetical discourses with him. When Sultān Muḥammad Khudā Bandah (A.H. 985 = A.D. 1578), father of Shāh 'Abbās the First, went to Isfahān, 'Ijzi was present there in the camp of the Sultān. He was alive till A.H. 1004 = A.D. 1595 in the reign of Shāh 'Abbās I.

Notices on the poet's life will be found in *Majma'-un-Nafā'is*, vol. ii., fol. 311<sup>b</sup>; *Riyād-ush-Shu'arā*, fol. 268<sup>a</sup>; *Makhzan-ul-Ġarā'ib*, p. 560; *Nishtar-i-'Ishq*, p. 1223, etc.

One or two folios are missing from the end, and the MS. breaks off with the following lines :—

نخواهم برد جان از مسبل آن بیوفا چیزی  
 چو دل هم در سر آن زلف مشک افشان شوم روزی

Written in ordinary Nasta'liq.

Not dated, apparently 16th century.



## No. 267.

fol. 293; lines 9 (in three columns); size  $9 \times 6$ ;  $6\frac{3}{4} \times 3\frac{1}{4}$ .

رباعيات سحابي

## RUBÂ'ÎYÂT-I-SAHÂBÎ.

The quatrains of Sahâbî.

Mawlânâ Kamâl ud-Dîn Sahâbî al-Astarâbâdî, مولانا کمال الدین, was, according to his contemporary biographer, Taqî Anḥadî, born in Shûstar, but, as he originally belonged to Jûrjân, the former capital of Astarâbâd, he is better known as Astarâbâdî (see *Haft Iqlim*, fol. 302\*); and as he spent the last forty years of his life in devotion on the holy shrine of 'Alî in Najaf, he is also called as Najafî. It is quoted in the *Nishtar-i-Ishq* from the *Subḥ-i-Ṣâdiq* that Sahâbî once threw seventy thousand of his Rubâ'is into the water, and that only twenty thousand quatrains could afterwards be gathered from various sources. Taqî Anḥadî says that Sahâbî is said to have left fifty thousand Rubâ'is, and that he has himself seen six thousand of them. Sahâbî died in Najaf, according to overwhelming authorities, in A.H. 1010 = A.D. 1601.

See Rieu ii., p. 672; Ethé, *Bodl. Lib. Cat.*, No. 1063; Ethé, *Ind. Office Lib. Cat.*, 1480; W. Pertsch, *Berlin Cat.*, pp. 925 and 926; Sprenger, *Oude Cat.*, p. 552, where the collection of the poet's Rubâ'is is styled as *حشاک معنوی*; see also Taqî Anḥadî, fol. 318\*; *Riyâd ush-Shu'arâ*, fol. 180<sup>b</sup>; *Haft Iqlim*, fol. 306\*; *Nishtar-i-Ishq*, fol. 836.

## Contents:—

fol. 1<sup>b</sup>. Introduction preceded by three verses, the first of which runs thus:—

بسم الله الرحمن الرحيم  
تیر شهاب است بدیو رحیم

The introduction is divided into the following four sections:—

(1) فصل اول در بی بصر است

(2) فصل دوم در الهام است

(3) شراب و کیشیت طهور اوست

(4) در رجعتست

These sections, treating with pure mystical and theosophical points, are interspersed with numerous Rubâ'is and illustrated with verses from the Qur'ân and several anecdotes.

fol. 11<sup>b</sup>-283<sup>b</sup>. Rubâ'is in the alphabetical order.

Beginning:—

المنة لله که بالعام خدا  
از خلق رمیدم و خدم رام خدا

Cf. Rieu and Sprenger, *loc. cit.*

The number of Rubâ'is in pure alphabetical order is four thousand and nine hundred.

The last Rubâ'i runs thus:—

در وحد خود او را طلب از هرچه کنی  
جفت و ولد و رفیق و همسر چه کنی  
تو کوزه خود پر آب کن ای تشنه  
این کوزه تهی کوزه دیگر چه کنی

fol. 283<sup>b</sup>. Short mystical Maṣnawis in the form of anecdotes.

Beginning:—

در جهانند مشقت خام طمع  
کید خود را نهاده خام درع

Sprenger, *loc. cit.*, mentions a Maṣnawî by Saḥabî dedicated to Shāh 'Abbās I.

This splendid copy, containing a very large collection of Saḥabî's Rubâ'is, is neat and correct. It is written in a very beautiful minute Nasta'liq on gold-sprinkled paper, and within gold-ruled columns with a decorated double-page 'Unwān and a finely illuminated frontispiece.

The colophon is dated Shābān, A.H. 1081.

## No. 268.

fol. 266; lines 11 (centre column), 22 (marginal column);  
size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $7\frac{1}{2} \times 3\frac{1}{4}$ .

The same.

The contents and the arrangements are identically the same as in the preceding copy.

Although this copy, dated 12th Rabi' II., A.H. 1055; is older than the preceding one, precedence has been given to the former on account of its being more correct and beautiful.

## No. 269.

fol. 116; lines 14-17; size  $7 \times 3\frac{1}{2}$ ;  $4\frac{1}{4} \times 2\frac{1}{4}$ .

دیوان ولی

## DÎWÂN-I-WALÎ.

The lyrical poems of Walî.

Beginning as in Ethé, India Office Lib. Cat., No. 1481:—

ای عزیز کعبه حاجت روائی جبرئیل  
نقش تعلیق تو مصرا ب دعای جبرئیل

Maulânâ Walî of Dasht-i-Bayâd, مولانا ولی دشت بیاضی, a place in Qâ'in, Khurâsân, at first entered the service of Sultân Ibrâhîm Mirzâ, poetically known as Jâhî, the grandson of Shâh Ismâ'il Şafawî (A.H. 907-930 = A.D. 1501-1523). He rose to distinction during the reign of Shâh Tahmâsp (A.H. 930-984 = A.D. 1523-1576), and often held discourses with Maulânâ Damirî and other poets of the Sultân's court. Subsequently he went to Khurâsân, where he was put to death by the order of Sultân Dîn Muḥammad Khân Uzbek, son of Jâni Beg Sultân, on charge of his being a Shī'ah heretic. See 'Âlam Ârâ-i-'Abbâsî, fol. 80<sup>a</sup>. Taqî Anḥadî, a contemporary of Walî, says in his 'Urafât, fol. 794<sup>b</sup>, that in the beginning of the reign of Shâh 'Abbâs I., he once met the poet in Qazwîn, and that shortly after he (Walî) was put to death by the order of the above-named Sultân Dîn Muḥammad Khân.



The date of the poet's death is given in the *Safinah* (Ethé, Ind. Office Lib. Cat., No. 1481) in A.H. 1012 = A.D. 1603; while *Nishtar-i-Ishq* gives A.H. 999 = A.D. 1590.

For his Life see: *Majma'un-Nafā'is*, fol. 522<sup>a</sup>; *Riyāḍ ush-Shu'arā*, fol. 488<sup>a</sup>; *Makhzan ul-Garā'ib*, fol. 959; *Natā'ij ul-Afkār*, p. 441; *Majma' ul-Fuṣahā*, vol. ii., p. 50; *Yad-i-Baydā*, fol. 235<sup>b</sup>.

A copy of Wali's diwān is mentioned in Sprenger, *Oude Cat.*, p. 589, and another in Ethé, Ind. Office Lib. Cat., No. 1481.

#### Contents:—

fol. 1<sup>b</sup>–75<sup>a</sup>. *Qasīdahs* and *Tarkīb-bands* without any order.

fol. 75<sup>a</sup>. *Gazals* in alphabetical order, beginning as in Ethé, Ind. Office Lib. Cat. *ib.*:—

شب نوید قرب در زد بندۀ درگاه را  
خوش اثرها بود در پی ناله جانکاه را

fol. 97<sup>a</sup>. *Maṣnawī*, in the metre of Jāmi's *Yūsuf Zalikhā*. Beginning:—

ولایت پرور را معجز پناها  
نگویم شیخ وقتی بادشاها

fol. 104<sup>a</sup>: *Rubā'is*. Beginning:—

امی لقبی کز انبیا اعلم بود  
احمد نامی که سرور عالم بود

\* fol. 107<sup>a</sup>. Another series of *Qasīdahs*. Beginning:—

چند ای شوخ در ایام دلارائی من  
باعث عزت اغیار شود خواری من

fol. 115<sup>b</sup>. A short *Maṣnawī*. Beginning:—

طاقبت مجنون چو ز غم طاق شد  
قصۀ او شهرۀ افاق شد

The MS. bears no date, but on fol. 106<sup>b</sup> a note, written in *Nim Shikastah*, is dated, Lahore, A.H. 1133, and the name of the scribe as given here is محمد ابراهیم بن محمد هاشم البلخی.

Written in an ordinary minute Nasta'liq. The copy is full of corrections throughout, and verses on the margins are frequent.

## No. 270.

fol. 83; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3\frac{1}{2}$ .

The same.

A very modern copy of Wali's diwān, containing a long Qasidah in the beginning and Ġazals and Rubā'is.

Beginning:—

بگاه دوختن چاک دل ز ضعف بدن  
بیای رشته توالم گلشن از سوزن

fol. 6<sup>a</sup>. Ġazals in the alphabetical order, beginning as in the preceding copy. This copy contains more Ġazals than the above.

fol. 80<sup>a</sup>. Rubā'is, beginning as above. Most of the Ġazals are incomplete and spaces for them are left blank in many places.

Written in a careless Nasta'liq.

Not dated, apparently quite modern.

## No. 271.

fol. 69; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 4$ .

دیوان علی نقی کمره

## THE DÎWÂN OF 'ALÎ NAQÎ OF KAMRAH.

Shaykh 'Alî Naqî of Kamrah (in 'Irāq), کمره علی نقی, was a distinguished poet of his age. For a long time he held poetical contests with Muhtasham, Wahshî, Damîrî, and others. Taqî Aulhādî, in his 'Urafât, fol. 774<sup>a</sup>, says that he was an intimate friend of Naqî, and that both of them very often held poetical discourses in Isfahān, and also in the presence of Shāh 'Abbās I. (A.H. 985-1038 = A.D. 1587-1629) and his Wazīr Ḥatīm Beg. The same Taqî says that while he was in India he heard of Naqî's death. (Taqî came to India in A.H. 1015



= A.D. 1606; see his 'Urafât, fol. 10<sup>b</sup>.) Tâhir Naṣrâbâdî (Rieu, p. 818) places the poet's death in A.H. 1012 = A.D. 1603; Riyâd-ush-Shu'arâ, fol. 428<sup>b</sup>, in A.H. 1013 = A.D. 1604; Sprenger, Oude Cat., pp. 91, 514, gives a later date, viz., A.H. 1030 or 1031 = A.D. 1621 or 1622. See also Majma'un-Nafâ'is, vol. ii., fol. 489<sup>b</sup>; Makḥzan-ul-Garâ'ib, fol. 903<sup>a</sup>.

Contents:—

Gazals in alphabetical order, beginning on fol. 1<sup>a</sup>:—

ای نام هما یولت طعرا چه فرمانها  
خورشید صفت طالع از مطلع دیوانها

Beginning of the Rubâ'is, likewise in alphabetical order, fol. 62<sup>a</sup>:—

پرمیدم ازو چو باغ هجرانرا  
گشتا سببی هست بگویم آنرا

There are seventy-three Rubâ'is in this copy, but some of them have been left incomplete.

Written in a careless Nasta'liq.

A modern copy.

No. 272.

fol. 128; lines 13; size  $9 \times 5\frac{1}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

دیوان نوعی

DÎWÂN-I-NAU'Î.

Maulânâ Muḥammad Riḍâ (or according to Taqî Auhâdî, fol. 780<sup>a</sup>, Safâ'î) Nau'î, مولانا محمد رضا نوعی, was of Khabûshân, near Mashhad, in Khurâsân. Badâ'ûnî, who says that at the time of the composition of his Muntakhab ut-Tawârikh (c. A.H. 1004 = A.D. 1595) Nau'î was living with the youngest prince Dâniyâl, states that the poet claimed his descent from Shaykh Hâjî Muḥammad of Khabûshân, but that his doings belied his claims. At an early age Nau'î travelled with his father to Kâshân, where he became the disciple of the celebrated Maulânâ Muḥtasham, who invoked an ardent love of poetry in him by

the recitation of his own compositions which helped Nau'i in acquiring proficiency in the art of prosody. In Nau'i Muhtasham found a very favourite pupil and an esteemed companion. On leaving Kāshān Nau'i travelled into Khurāsān, sojourning for a short time at Nishāpūr and Abiward; he proceeded to Merv, where he excited a very keen interest for himself in the heart of Nūr Muḥammad Khān, the governor of the place. The propensity that they felt for each other was due to their being of the same age (about twenty) and of similar tastes. Nau'i's friendship with Nūr Muḥammad kept them inseparable until the invasion of Merv by 'Abd Ullah Khān, the ruler of Tārān, when Nūr Muḥammad Khān, deserting his friend, fled to 'Irāq to seek refuge under Shāh 'Abbās. From Khurāsān Nau'i came out to India, where he found a patron in Mirzā Yūsuf Khān Mashhadi, but shortly after he was admitted to the service of 'Abd-ur-Rahim Khān Khānān, who, together with prince Dāniyāl, was staying at Burhānpūr. Nau'i's constant association with men of letters improved a great deal his poetical talents, which, very shortly, acquired for him the reputation of a poet of great eminence. His Maṣnawī, the Sāqī Nāmāh, secured for him the gift of an elephant and a present of ten thousand rupees from the Khān Khānān. He was also liberally awarded by Prince Dāniyāl, in whose praise the poet composed several poems. The author of the *Khazānah-i-Āmirāh* says that Nau'i's Maṣnawī, entitled *Sūz-wa-Gudāz* (the burning and consuming), which the poet dedicated to Prince Dāniyāl, added a further reputation to his name. The poet's Qaṣīdahs and Gazals were collected in the shape of a diwān after his death, which took place at Burhānpūr in A.H. 1019 = A.D. 1610.

For notices on the poet's life, see Taqī Aḥḥādī, *ib.*; Badā'ūnī, fol. 439<sup>a</sup>; *Haft Iqlim*, fol. 231<sup>a</sup>; Ouseley, *Biogr. Notices*, pp. 161-166; Blochmann's *Ā'in-i-Akbarī*, p. 606. See also Rieu, ii., p. 674; Sprenger, *Oude Cat.*, p. 516; Ethé, *Ind. Office Lib. Cat.*, No. 1885; Ethé, *Bodl. Lib. Cat.*, No. 1064; W. Pertsch, *Berl.*, p. 696, No. 4, and p. 907; J. Aumer, p. 4, etc.

Contents:—

fol. 1<sup>b</sup>-43<sup>b</sup>. Qaṣīdahs, Tarjībānds and Tarkīb-bands in praise of Akbar, Prince Dāniyāl, Prince Jahāngīr, 'Abd-ur-Rahim Khān Khānān. Beginning:—

کربلای عشقم و لب تشنه مر تا پای من  
صد حسین کشته در هر گوشه صحرای من

fol. 43<sup>b</sup>. *Maṣnawī* in praise of the Khān Khānān. Beginning:—

توئی اولین پیر میخانه  
بیاد تو مشگیر پیمانه



fol. 58<sup>a</sup>-121<sup>a</sup>. *Gazals* in alphabetical order.

Beginning:—

سایه گل تا بود خال رخ بستان ما  
نقطه نام تو بادا خطبه دیوان ما

fol. 121<sup>b</sup>-128<sup>b</sup>. *Rubā'is*.

Beginning:—

نوعی بتو بیوفائی او عیشست  
عیشست متمیزه رائی او عیشست

This copy contains sixty-nine *Rubā'is*.

The *Maṣnawī Sūz-wa-Gudāz* is wanted in this copy. It is printed at the end of the first volume of the *Akbar Nāmah*, Lucknow, A.H. 1284.

Written in ordinary *Nasta'liq*.

Dated 26th Rajab, A.H. 1191.

Scribe غلام حسین بیگ لکهنوی

### No. 273.

fol. 70; lines 10; size 10 $\frac{1}{4}$  × 6 $\frac{1}{4}$ ; 6 $\frac{3}{4}$  × 3 $\frac{1}{2}$ .

رباعیات مومن حسین

### RUBĀ'ĪYĀT-I-MU'MIN HUSAYN.

A splendid and a very rare copy of the quatrains of Mullā Mu'min Husayn, arranged in alphabetical order.

Beginning:—

(۱) جز حرف وفا سر نزد از خامه ما  
دو زخ چه بود گرمی هنگامه ما  
شب را نرسد زوالی از پرتو روز  
کر وام کند میاهی از نامه ما

(۲) مستغرق لیل معصیت جامهٔ ما  
مجموعهٔ فعل زشت هنگامهٔ ما  
گویند که روز حشر شب می نشود  
انجا بکشایند مگر نامهٔ ما

Maulânâ Mu'min Husayn of Yazd, مولانا مومن حسین یزدی, enjoys a fairly wide reputation as a Rubâ'i writer. He was a favourite pupil of Maulânâ Mirzâ Jân Shîrâzî, who was a specialist in Ma'qûlât and has left several works which are enumerated in the Haft Iqlim, fol. 73<sup>b</sup>.

Taqî Kâshî, Sprenger, Oude Cat., p. 35, who says that Mu'min Husayn was alive in A.H. 1007 = A.D. 1598, remarks that the poet was given to profligacy in his youth, but that he subsequently changed the course of his life. Taqî Auhadî, in his 'Urafât, fol. 729<sup>a</sup>, says that he enjoyed Mu'min's company in Shîrâz for a long time, and quotes the chronogram ربا عیات ملا مومن حسین, composed by Husayn Kâshî, expressing the date 1019 of Mu'min's death. The authors of the Riyâd-ush-Shu'arâ, fol. 397<sup>a</sup>, and Makhzan-ul-Garâ'ib, fol. 769, in quoting the above chronogram, reads مولانا instead of ملا, and this alteration evidently gives the wrong date, A.H. 1076. The author of the Nishtar-i-'Ishq, however, says that the poet died in A.H. 1010 = A.D. 1601. For the poet's life see also Âtash Kadah, p. 276; Majma'-un-Nafâ'is, vol. ii., fol. 456<sup>a</sup>, etc.

This beautiful copy contains 690 Rubâ'is, mostly of Şûfî character. One folio is missing after fol. 37.

Written in a beautiful Nasta'liq, within gold and coloured ruled borders, on gold-sprinkled paper, with an illuminated frontispiece. The original folios have been placed in new margins.

Not dated, apparently 17th century.



## No. 274.

fol. 63; lines (centre col.) 11; (margl. col.) 22;  
size  $9 \times 5\frac{3}{4}$ ;  $6 \times 3\frac{1}{4}$ .

خسرو و شیرین

KHUSRAÛ-WA-SHÎRÎN.

The loves of Khusrâû and Shîrîn, in imitation of Nizâmî's poem of the same name.

By Mirzâ Ja'far Beg.

Beginning:—

خداوند دلی ده شاد از دود

درو گنجایش غم کوه تا کوه

Mirzâ Qiwâm-ud-Dîn Ja'far Beg, known as Âsaf Khân III., مرزا قوام الدین جعفر بیگ المعروف به آصف خان, was the son of Mirzâ Badî'uz-Zamân of Qazwîn, who was the Wazîr of Kâshân during the reign of Shâh Tahmâsp, in whose court Ja'far was also introduced. In A.H. 985 = A.D. 1577 Ja'far came to India and was introduced by his uncle, Mirzâ Giyâs-ud-Dîn 'Alî Âsaf Khân Bakhshî, to Akbar's court. The emperor received Ja'far with honour, and after the death of his uncle, which took place in A.H. 989 = A.D. 1581, conferred upon him the office of Bakhshîgari and the title of Âsaf Khân. On Jahângîr's accession Ja'far was appointed اتالیق, or tutor, to Sultân Parwîz, who had then taken the command against the Rânâ. Ja'far served in various capacities under Akbar and Jahângîr. He entered Akbar's service as a Commander of Twenty, and subsequently became in Jahângîr's time the Commander of Five Thousand. Besides being one of the most eminent of Akbar's generals and an able financier and accountant, Ja'far was a good scholar and a poet of no mean order. The present *Maghawî* is admitted by the best authorities to rank after Nizâmî's *Shîrîn Khusrâû*. Extracts from his lyrical poems are quoted in the *Tadhkirahs*. He was one of the several distinguished scholars who were engaged in the compilation of the well-known work *Târîkh-i-Alfî*, and after the death of Mullâ Ahmad of Tattah Ja'far brought the work down to A.H. 997 = A.D. 1588. He died at Burhânpûr in A.H. 1021 = A.D. 1612. Ja'far left four sons, all of whom held good

positions under Shāh Jahān. His grandson, who was also known as Mirzā Ja'far, was a poet and composed poems under the same takhalluṣ.

In Ethé, Bodl. Lib. Cat., No. 1068, this poem is called فرهاد و شیرین, Farhād-wa-Shīrīn. Mr. Blochmann, in his translation of the Ā'in-i-Akbari, vol. i., p. 412, says that Ja'far composed a Maṣnawī entitled نور نامه, Nūr Nāmāh, which ranks after Nizāmī's Shīrīn Khusrāū. I cannot, however, account for the second title given by Mr. Blochmann. The author of the Maāṣir-ul-Umarā, fol. 12<sup>a</sup>, distinctly calls the poem Khusrāū Shīrīn; while in the epilogue Ja'far himself gives the same title to the poem, e.g. :—

ز دل دفع غم دیرین نمودم  
هوس بر خسرو و شیرین نمودم

Again—

بدیدم جمله را از پیش و از پس  
ندارد خسرو و شیرین چو من کس

From some of his verses in the epilogue it would appear that Ja'far had intended to produce a Khamsah, but that he contented himself with the Khusrāū Shīrīn :—

بظافر داشتم در کامرانی  
که گویم غمسه زانسالکه دانی

In the same epilogue the poet says that the number of verses in this poem is 2673 :—

شمار بیت فرض عین آمد  
دو عین و غا و جیم و عین آمد

The date of composition, A.H. 1019 = A.D. 1610, is given in the following concluding line :—

مشدم در مشغوبی دنبال تاریخ  
هزار و نوزده شد سال تاریخ

A detailed account of Ja'far's career is given by Mr. Blochmann in his Ā'in-i-Akbari, pp. 411 and 572; see also Maāṣir-ul-Umarā, foll. 10<sup>a</sup>-12<sup>b</sup>; Majma'-'un-Nafā'is, fol. 107<sup>b</sup>; Taqī Aḥādī, fol. 116<sup>a</sup>; Sprenger, Oude Cat., p. 110; Rieu, i., p. 118; ii., pp. 674, 779, etc. Copies of this poem are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1068-1071.



fol. 3 and the last nine folios are supplied in a modern hand.

Written in a beautiful clear Nasta'liq, within gold-ruled and coloured borders, on various beautifully marble papers.

On the top corner of fol. 1\* we find the name *ملا محمد حسين*, Mullā Muḥammad Ḥusayn, to which the word *كشميري*, Kashmīrī, is added in a later hand.

*ملا محمد حسين كشميري*, Mullā Muḥammad Ḥusayn of Kashmīr, the best Kātib of Akbar's court, was a pupil of Maulānā 'Abdul 'Azīz, whom Muḥammad Ḥusayn is said to have surpassed in the art of caligraphy. He was specially well versed in Nasta'liq writing, and the majority of the Kātibs consider him equal to the celebrated Mullā Mir 'Alī of Herāt (d. A.H. 924 = A.D. 1518), who brought the art of Nasta'liq writing to perfection. Akbar gave him the title of Zarrin Raqam, and for some time appointed him tutor to the princes. He died, according to the author of the *Mir'at-ul-Ālam*, in A.H. 1020 = A.D. 1611. See also Blochmann's *Ā'in-i-Akbarī*, pp. 102, 103.

The MS. is in a damaged condition.

### No. 275.

fol. 58; lines 13; size  $11\frac{3}{4} \times 8$ ;  $8\frac{1}{4} \times 5\frac{1}{4}$ .

The same.

Another copy of Ja'far's *Khusraū-wa-Shīrīn*.

Beginning as above:—

عداوندان دلي ده شاد از اندوه الخ

This copy is defective, and on comparing it with the preceding copy about 1,250 verses are found to be wanting at the end.

It breaks off with the following line:—

بزعم خویش تقصیری نکردم  
ولي افزود ازین اندیشه دردم

Written in a fair Nasta'liq.

Not dated, apparently very modern.

No. 276.

fol. 262; lines 19; size  $11 \times 5\frac{1}{4}$ ;  $8 \times 3\frac{3}{4}$ .

دیوان نظیری

## DÎWÂN-I-NAZÎRÎ.

The lyrical poems of Maulânâ Nazîrî.

Maulânâ Muḥammad Ḥusayn, poetically called Nazîrî, مولانا محمد حسین المتخلص به نظیری النیسابوری, was a native of Nishâpûr. The author of the *Atash Kadah* alone says that, according to some, the poet was originally from Juwayn, جوین; but as he is better known as Nishâpûrî, the said author places him under Nishâpûr. In his early youth Nazîrî went to Kâshân, where he distinguished himself by holding poetical contests with other poets. During the reign of the Emperor Akbar he came to India and attached himself to the *Khân Khânân* 'Abd-ur-Rahîm *Khân*, who was an ardent admirer of poetry. Amin Râzi says that while he was engaged in composing his *Haft Iqlm*, Nazîrî was contemplating a pilgrimage to Makkah, which he carried out, according to later biographers, in A.H. 1012 = A.D. 1603. On his return from the pilgrimage he went to Gujarât, and then settled in Aḥmadâbâd, where he died. Nazîrî's brother, Maulânâ Sharaf of Nishâpûr, a distinguished musician, was also in the service of the *Khân Khânân*. See Blochmann, p. 613, note 3.

Among the later poets Nazîrî occupies a prominent position and enjoys an excellent reputation. The celebrated Šâ'ib (d. A.H. 1088 = A.D. 1677), who is admitted on all hands to have been the greatest of the modern Persian poets, in the following verse of his, quoted by Dâgîstânî, thinks himself incapable of equalling Nazîrî, whom, he remarks, even 'Urfî could not approach:—

صائب چه خیالست شوی همچو نظیری

عرفی به نظیری نرمالید سخن را

Badâ'uni, p. 375, however, compares Nazîrî with *Shikebî*, a poet of less distinction, who at that time, like Nazîrî, was in the group of the poets under the *Khân Khânân*, and quotes a *Qaṣidah* which Nazîrî is said to have composed in imitation of a *Qaṣidah* of the celebrated Nizâmî of Ganjah. The emperor Jahāngîr, in his *Tuzuk*, p. 91, after highly



commending the poetical genius of Nāẓirī, says that the poet, who was then carrying on some trade in Gujarāt, came to him (in the fifth year of his reign) and presented a Qaṣīdah, which the poet had composed in imitation of a Qaṣīdah of Anwārī, and that in consideration of the poem the emperor rewarded the poet with one thousand rupees, a horse and a *Khil'at* or robe of honour:—

نظیری نیشاپوری که در فن شعر و شاعری از مردم قرار داده  
بود و در گجرات بعنوان تجارت بسر می برد قبل ازین طلبیده بودم  
درینولا آمده ملازمت کرد قصیده انوری را که  
باز این چه جوانی و جمال است جهان را  
تسبیح نموده قصیده بجهت من گفته بود گذرانید هزار رویه و  
اسپ و خلعت بصله این قصیده بدو مرحمت نمودم —

The author of the *Maāṣir-i-Raḥīmī* says that Nāẓirī was a skilful goldsmith.

After his return from the pilgrimage to Mecca, Nāẓirī adopted the religious life, and spent the greater part of his income in supporting friends, helping the poor, and in other charitable purposes.

Taqī Aḥādī, the author of the well-known work called the 'Urafāt, who came to Aḥmadābād in A.H. 1016 = A.D. 1607, says that he constantly visited Nāẓirī in that town, and gives the following chronogram of the poet's death in A.H. 1021 = A.D. 1612:—

مرکز دایره بزم کجا است

Another chronogram,

ز دنیا رفت حسان العجم آه \*

giving the same year, is quoted in the *Makhzan-ul-Ġarā'ib* and other *Tadkirahs*, and is said to have been composed by Mir Fā'id, the son-in-law of Nāẓirī. The author of the *Khazāna-i-Āmirah* also gives the date of the poet's death in A.H. 1021. The date A.H. 1022 = A.D. 1613, given in Blochmann's *Ā'in-i-Akbarī*, p. 580, as well as in several *Tadkirahs*, arises from the incorrect reading of the chronogram as:—

از دنیا رفت حسان العجم آه †

\* This is another way of saying that he ranks in Persian poetry with Ḥasan bin Ṭābit, who is commonly known as Ḥasan-ul-'Arab.

† That is, از for ز at the beginning.

Other incorrect dates of the poet's death, viz., A.H. 1019 = A.D. 1610 and A.H. 1023 = A.D. 1614, are found in the *Ṭabaqāt-i-Shāhjahānī* and *Safinah* (Ethé, Bodl. Lib. Cat., col. 229) respectively. The author of the *Hamishah Bahār* (Sprenger, Oude Cat., p. 130) assigns the poet's death quite wrongly to the beginning of Shāhjahān's reign.

For notices on the poet's life see *Haft Iqlim*, fol. 225<sup>b</sup>; *Taqi Auhadī*, fol. 769<sup>a</sup>; *Maāṣir-i-Rahīmī*, fol. 54<sup>a</sup>; *Bada'unī*, vol. iii., p. 375; *Makhlzan-ul-Garā'ib*; *Nishtar-i-Ishq*, *Ātash Kadah*, p. 146; *Majma'-un-Nafā'is*, etc., etc. Copies of Nazirī's *diwān* are described in Sprenger, Oude Cat., pp. 515 and 516; Rieu, ii., pp. 817 and 818; W. Pertsch, Berlin Cat., p. 701, No. 37 and p. 908; Ethé, Bodl. Lib. Cat., No. 1075; Ethé, India Office Lib. Cat., Nos. 1489-1492; Onseley, Biogr. Notices, p. 252.

Contents of the *diwān* :—

fol. 1<sup>b</sup>-102<sup>a</sup>. *Qaṣīdahs*, *Tarkīb-bands*, *Tarjī'-bands*, *Qit'ahs* and elegies. Most of the *Qaṣīdahs* are in praise of the poet's patron, the *Khān Khānān* 'Abd-ur-Rahīm Khān, and some are addressed to the emperor Akbar and prince Jahāngir. The last one is in praise of 'Abd Ullah Khān of Gujarāt. The elegies are on the death of the poet's children and of contemporary poets. The headings, showing for whom and on what occasion the several pieces were written are rubricated.

Beginning of the first *Qaṣīdah* :—

ای جلالت خلوت از اغیار تنها ساخته  
حکمت تو از کرم دی کار فردا ساخته

fol. 102<sup>b</sup>-250<sup>b</sup>. *Gazals* arranged in alphabetical order. Beginning as in Ethé, India Office Lib. Cat. and Rieu.

اذا ما شغیت ان تعیی حیوة حلوة المصیا  
برسوائی بر آور سر ز مستوری برون نه پا

fol. 251<sup>a</sup>-262<sup>a</sup>. *Rubā'is*.

Beginning :—

از دوست منادیست اندر رگ و پوست  
کان می بردد بجانب کعبه دوست

Written in ordinary clear *Nasta'liq* within gold and coloured ruled borders, with two illuminated frontispieces.

Some seals and signatures on the fly-leaf at the beginning bear the dates A.H. 1065, A.H. 1096, etc.

For another copy of Naziri's *Diwan* see under No. 284.

### No. 277.

fol. 273; lines 16; size  $8\frac{3}{4} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3$ .

The same.

Another copy of Naziri's *diwān*, containing *Qaṣīdahs*, *Tarkīb-bands*, *Tarjī'-bands*, *Gazals* and *Rubā'is*.

fol. 1<sup>b</sup>. *Qaṣīdahs*.

Beginning:—

او بخرامش چو میل ما همه ویران هو  
هرچه ز ما شد خراب رفت بجولان او

Corresponding to the *Qaṣīdah* on fol. 34<sup>b</sup> in the preceding copy.

fol. 107<sup>b</sup>. *Gazals*.

Beginning as in the preceding copy:—

اذا ما شئت ان تصي حيرة حلوة المصيا الح

fol. 266<sup>b</sup>. *Rubā'is*.

Beginning as in *Ethé*, India Office Lib. Cat., No. 1491.

ای از تو صور نگار هر جا کوری  
زیب از تو دهد بعاریت هر عوری

Corresponding to the fifth *Rubā'i* in the preceding copy.

Written in a good clear *Nasta'liq*, within gold and coloured ruled borders, with a faded double-page 'unwān and a frontispiece in the beginning.

The original folios have been placed in new margins.

Not dated, apparently 17th century.

On fol. 106<sup>a</sup> the name of the scribe runs thus:—

فقیر الصغیر نجف قلی کاتب



## No. 278.

fol. 123; lines 16; size  $12 \times 7\frac{1}{4}$ ;  $10\frac{1}{2} \times 4\frac{1}{4}$ .

قصاید نظیری

## QÂŞA'ID-I-NAZÎRÎ.

This copy contains those Qasidâhs, Tarjî's and Tarkib-bands of Nazîrî which are found on fol. 1<sup>b</sup>-102<sup>a</sup> of Copy No. 276, and probably agree with Section 1 of Rieu's copy (loc. cit.).

Beginning as in Copy No. 276:—

ای جلالت خلوت از اغیار تنها ساخته الخ

Written in ordinary Nasta'liq, within coloured ruled borders.

Dated 10th Şafar, A.H. 1255.

## No. 279.

fol. 220; lines 14; size  $7\frac{1}{4} \times 4\frac{1}{4}$ ;  $5\frac{1}{4} \times 2\frac{1}{4}$ .

دیوان شانی

## DÎWÂN-I-SHÂNÎ.

The original name of Maulânâ Shânî, according to the majority of authorities, was نسیف آقا, Nasaf Âqâ; but Taqî Kâshî (see Sprenger, *Oude Cat.*, p. 42), followed by the author of the Şuḥuf-i-Ibrâhîm, says that the poet's original name was ملا نفیس الدین, Mullâ Nafis-ud-Dîn. He was born in Tîhrân, and belonged to the Turkish tribe of Taklû, and is therefore better known as شانی تکلو, Shânî Taklû. In his early youth Shânî established his reputation as a poet of great eminence, and soon found a great patron in Shâh 'Abbâs Şafawî of Persia (A.H. 996-1038 = A.D. 1587-1628). He stood in high favour with the Shâh, and it is related in the 'Âlam Ârâ-i-'Abbâsî that Shânî



once composed a Qaṣīdah in praise of 'Alī, and recited the poem before the Shāh. When Shānī read out the following verse of the poem—

اگر دشمن کشف صاغر و گر دوست  
بطلق ابروی مردانه اوست

the king felt a thrilling sensation of joy, and at once ordered the poet to be rewarded in gold to his own weight. The author of the 'Ālam Arā-i-Abbāsi places this incident in the ninth year of the Shāh's reign (A.H. 1004-5 = A.D. 1595-6), while Taqī Aḥādī says that it was in A.H. 1001 = A.D. 1592 that Shānī was thus rewarded by the emperor at Qazwin. Maulānā Luṭfī, a poet of the Shāh's court, composed the following beautiful Rubā'i on that occasion:—

شاه ز کرم جهان منور کردی  
ملک دل عالمی مسخر کردی  
شاعر که بیاک ره برابر شده بود  
برداشتی و بزر برابر کردی

This exceptionally handsome reward from the Shāh created a great sensation among the poets of the Shāh's court, who were filled with jealousy of the fortunate Shānī. Aḥādī states that when Mir 'Arab of Mashhad asked the emperor the reason for so heavily rewarding an ordinary poet like Shānī, and particularly for such a common verse, the Shāh replied that his object in rewarding the poet was simply to please the Amīr-ul-Umarā Farhād Khān, who was an ardent admirer of Shānī, and for whom the Shāh had a great regard. The same Aḥādī further states that shortly after this incident Shānī addressed a Qiṭ'ah to the Shāh, in which the poet asked for some grain which was very dear at that time. This was looked upon as a narrow-mindedness of the poet, and the Shāh, who was a little offended, left the poet at Qazwin, and, taking with him the said Taqī Aḥādī, went to Isfahān, where our learned biographer continued to enjoy the warm favour of the Shāh. Shānī spent the last days of his life at Qazwin on a stipend from the Shāh, and died there in A.H. 1023 = A.D. 1614 at the age of seventy. This date of the poet's death is expressed by the chronogram

بادشاه سخن

Shānī was a pious man, and, according to Taqī Kāshī (Oude Cat.) and the author of the Ṣuḥuf-i-Ibrāhīm, performed a pilgrimage to Makkah in A.H. 1002 = A.D. 1593. The author of the Khazānah-i-Āmirāh

says that Shānī's son ملا حسن, Mullā Ḥasan, who adopted the poetical title of ثانی, Ṣānī, came to India, where he died in his youth in A.H. 1067 = A.D. 1656, a date which is expressed by Muḥammad 'Alī Māhir in the chronogram

حیف ز ثانی پاکزاده شانی

Although Shānī enjoys a fair share of reputation among the better-known poets of Persia, most of his biographers do not attach much value to his poetical compositions, and remark that his popularity is mainly due to the reward which he received from Shāh 'Abbās.

A complete diwān of Shānī, in imitation of Figānī, is noticed in the following number, and the author of the Majma'un-Nafā'is is also says that he possessed a copy of Shānī's diwān in imitation of the Ġazals of Babā Figānī.

For notices on the poet's life see: Taqī Aḥadi, fol. 368<sup>b</sup>; Ālam Ārā-i-'Abbāsī, fol. 71<sup>a</sup>; Nishtar-i-'Ishq, fol. 942; Majma'un-Nafā'is, vol. i., fol. 235<sup>a</sup>; Ṣuḥuf-i-Ibrāhīm, fol. 444<sup>b</sup>; Ātash Kadah, p. 26; Khazānah-i-Āmirah, fol. 201<sup>a</sup>; Khulāṣat-ul-Afkār, fol. 97<sup>a</sup>; Riyāḍ-ush-Shu'arā, fol. 200<sup>b</sup>. See also Sprenger, Oude Cat., pp. 42, 112 and 564. Three copies of the poet's diwān are noticed in Rieu, ii., p. 676<sup>b</sup>.

Contents of the diwān :—

fol. 1<sup>b</sup>. Qaṣīdahs in praise of the Imāms, Shāh 'Abbās and some nobles of his court.

Beginning as in Rieu, p. 676 :—

ای ز سودایت سر زلف ایاز انداخته  
گردن مصمود را در دام ناز انداخته

fol. 101<sup>a</sup>–106<sup>b</sup>. Some Ġazals, without any order, intermixed with Qit'ahs, some of which are satirical.

Beginning of the Ġazal :—

آن آتشم که تیرد نکردم ز دود خویش  
مانند شعله تافته ام بر وجود خویش

There seems to be a lacuna of a few leaves after fol. 106<sup>b</sup>.

fol. 107<sup>a</sup>. Ġazals in alphabetical order.

Beginning :—

لعمیرسد بلب تشنه سلسبیل مرا  
اگرچه غضر بود هادی سبیل مرا

fol. 215<sup>a</sup>. Rubā'is.

Beginning:—

دارم ز فراق تو مالدی که مهرص  
 وز زیستن خود انفعالی که مهرص  
 در گلشن هجران تو ای گلشن ناز  
 دور از تو نشسته ام بحالی که مهرص

This copy contains forty Rubā'is in all.

Written in a clear Nasta'liq, within gold-ruled and coloured borders.  
 The original folios are placed in new margins.

Dated Jumādā I., 1043.

#### No. 280.

fol. 242; lines 16; size  $9\frac{1}{2} \times 5$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Another copy of *Shāni's* diwān. The *Ġazals* in this copy are in imitation of *Figāni*.

fol. 1<sup>b</sup>. *Ġazals* arranged in alphabetical order.

Beginning as in *Rieu*, p. 676<sup>b</sup>:—

ای بادای حمد تو زمزمه عقل و رای را  
 از تو عالموت مضمین طبع غزل مرای را . . . .  
 حوصله کو که کنجدهش رتبه رایب رغبت  
 گرته تو در نظر نهی جام جهان نمای را . . . .  
 چشم میباید مست تو داد بباد هستیم  
 بس که میباید میکنی نرگس سرمه مای را

fol. 191<sup>a</sup>. *Fards* or single verses.

Beginning:—

ای مدعیان مزده شما را که ازین شهر  
 رفتیم که جای شما نیک نباشد



fol. 192<sup>b</sup>. Qit'ahs.

Beginning:—

بزم وصال تو طرفه بهشتی است  
گر نگذاری که غیر دراید

fol. 193<sup>b</sup>. Rubā'is.

Beginning:—

شمشیر کشیدند که اینم نگهست  
انگیخته فتنه که اینم سپهست  
قربان مروت شوم که تراجرمی نیست  
اینها همه فرسوده چشم سیه است

foll. 194<sup>a</sup>–195<sup>a</sup> blank.fol. 195<sup>b</sup>. Qasīdahs.

Beginning:—

ز عکس باده رخت رشک لاله زار شده  
صفاي چنت گلشن یکی هزار شده  
مگر نوید وصال تو میدهد ایسام  
که ماه و عید هم آغوش و همکنار شده

fol. 236<sup>b</sup>. Tarkīb-bands.

Beginning:—

من کیستم آواره از خویش گذشته  
دنباله دو قافله پیش گذشته

The Qasīdah for which Shāhī was rewarded in gold to his own weight by Shāh 'Abbās is not found in any copy of the poet's *diwān* here.

foll. 27<sup>b</sup>, 43<sup>b</sup>, 59<sup>b</sup>, 75<sup>b</sup>, 91<sup>b</sup>, 107<sup>b</sup>, 123<sup>b</sup>, 139<sup>b</sup>, 155<sup>b</sup>, 171<sup>b</sup> and 186<sup>b</sup> contain beautiful Indian illustrations.

Written in a fair Nasta'liq, within gold-ruled borders, with an ordinary double-page 'unwān and a fairly decorated frontispiece.

Not dated, apparently 17th century.



## No. 281.

fol. 154; lines 12; size  $7\frac{1}{4} \times 5$ ;  $5\frac{1}{2} \times 3$ .

## دیوان تراپی

## DÎWÂN-I-TURÂBÎ.

Several poets of this name are noted by the biographers, but the verses quoted under them are not found in this copy. The following facts can, however, be gathered from his own writings.

That he flourished during the reign of Akbar can be ascertained from the numerous Qasîdahs in praise of that emperor, and from several contemporary events, the dates of which range from A.H. 991-1004 = A.D. 1585-1595. From a Qit'ah on fol. 147<sup>b</sup> it would appear that the poet was a native of Herât, which he left in A.H. 991 = A.D. 1583, for which he gives the chronogram—

چلشدم ز هرات

Taqi Anḥadî, fol. 164<sup>a</sup>, notices one Turâbî thus—

میر تراپی پسر میر محمد مشهد هست — در آمدن هند باهم  
رفیق بودیم وی از لوهور بدکنهن رفت بنزد عم حویشن میر  
محمد زمان پس چند چاند بی بی را گرفته خواست که بمشهد  
رساند اتفاقاً باگوه رسید گرفتار گردید مدتی در قلعه مصبوس  
بود و چون از قید جهانگیری خلاص شد متوجه عراق شد باز  
برگردید در مندو دیدمش باز بعراق رفت و الحال هم انجاست  
ابا و اجداد و اخوان ایشان همه بتجارت معاش کردند —

but the said author quotes only one verse of the poet, which, however, is not found in this diwân.

Contents:—

Gazals in alphabetical order. The first, in imitation of Hâfiz, begins thus on fol. 1<sup>b</sup>:—

زهی مهر جمالت شمع جان افروز مصفها  
منور از خیالت کج مصمت خاله دلها

The Ġazals end on fol. 96<sup>a</sup> with the following note:—

میصد و چهل و یک غزل است الخ

fol. 96<sup>b</sup>. Qasīdahs and Tarkīb-bands in alphabetical order, in praise of Akbar, Ḥakīm Humām, and several distinguished persons of Akbar's time.

The first in praise of the prophet begins thus:—

ز عمره تو چگوید کسی که سر تا پا  
تمام نازی و نازت تمام عین جفا

fol. 129<sup>b</sup>. صافی نامہ.

Beginning:—

دلا تا یکی پارصائی کنیم  
ز زهد ریا خود نمائی کنیم

fol. 140<sup>a</sup>. Qit'ahs relating to the dates of several contemporary events:—

مرشد کامل مصد طاهر آنکه  
قدوة الابرار والاخیار بود

fol. 148<sup>a</sup>. Rubā'is.

Beginning:—

ای ذات تو برتر ز گمان و ز خیال  
در وصف تو عقل و فهم را ناطقه لال  
هرگز نبود نور تو تغییر پذیر  
یعنی که منزهی ز نقصان و زوال

fol. 152<sup>a</sup>. Fards.

Beginning:—

نریخت خون آن مستکدل چو میدالست الخ

Some Ġazals and Rubā'is are written on the margins.

Written in ordinary Nasta'liq.

Not dated, apparently 12th century.

No. 282.

foll. 200; lines 14; size  $8\frac{1}{4} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

سبع سیاره

SAB' SAYYÂRAH;

OR,

THE SEVEN PLANETS.

The seven *Maṣnawīs* of Maulânâ Zulâlî of *Khânsâr*.

According to Rien, p. 677, Maulânâ Zulâlî of *Khânsâr*, in 'Irâq, flourished under *Shâh 'Abbâs*, and was a panegyrist to Muḥammad Bâqar Dâmâd, the influential Sayyid. He died in A.H. 1024 = A.D. 1615, the year in which he finished his best known *Maṣnawî*, *محمود و ایاز*, or in A.H. 1025 = A.D. 1616. See *Ethé*, India Office Lib. Cat., No. 1494; *Ethé*, Bodl., 1081 (where, besides the seven, one more *Maṣnawî* of the poet is mentioned); *Sprenger*, Oude Cat., pp. 592 and 593, etc., etc.

Beginning with the preface:—

تقدیر قدرت و تصویر صنعت صانع و قادری را مقدر و مصور

است

In this preface Zulâlî enumerates his seven *Maṣnawīs* after comparing them with the seven planets.

Zulâlî is said to have left his works unarranged, and that *Shaykh 'Abd-ul-Musayn* of *Kamrah* put them in order. Mullâ *Tuḡrâ* of *Mashhad* wrote a preface to Zulâlî's poems.

The *سبع سیاره* is also known as *هشت آشوب*, *هشت سیاره*, or *آشوب نامه*.

The seven *Maṣnawīs* are arranged in this copy as follows:—

I.

محمود و ایاز

The story of Sultân Maḥmûd and his slave Ayâz.

Beginning:—

بنام آنکه محمودش ایاز است

غمش بتضائه ناز و نیاز است



This Maṣnawī was commenced in A.H. 1001 = A.D. 1592 and finished in A.H. 1024 = A.D. 1616.

See the chronograms in Rieu and Sprenger.

It was edited in Lucknow, A.H. 1290.

## II.

## شعله دیدار

A mystical Maṣnawī divided into forty-nine شعله or flames.  
Beginning on fol. 128<sup>a</sup>:—

نام (او) تاج سر هر نامه  
شعله دیدار هر هنگامه

## III.

## حسن گلوسوز

In forty-one جلوه.

Beginning on fol. 139<sup>b</sup> as in Ethé, Bodl. Cat., No. 1081:—

بسم الله الرحمن الرحيم  
تیر شهابست بدیو رحیم

## IV.

## آذر و سمندر

Beginning on fol. 155<sup>b</sup>:—

نامش عشقست و حسن دفتر  
آتش صافیتست کو سمندر

## V.

## میخانه

In forty قندج or cups.

Beginning on fol. 167<sup>b</sup>:—

نام او باده سینه میخانه  
دهن هر که هست پیمانه

## VI.

ذره و غورشید

Beginning on fol. 188<sup>b</sup> as in Ethé, Bodl. Cat., No. 1081 :—

نام او کرد مرا شعله فروز  
نتوان گشت پائش که مسوز

## VII.

سلیمان نامه

Beginning on fol. 193<sup>b</sup> :—

بنام جهانگیر دلهای تنک  
که آمد سلیماناش یک مورلنک

Written in a clear Nasta'liq, within coloured borders. Spaces for headings are left blank throughout.

Not dated, apparently 18th century.

## No. 283.

fol. 84; lines 15; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

دیوان وصلي

## DÎWÂN-I-WAŞLÎ.

The poems of Muḥammad Ṭāhir Waṣlî. Khawājah Muḥammad Ṭāhir, خواجه محمد طاهر المتخلص به وصلي بن خواجه محمد شريف الرازي, poetically called Waṣlî, was the eldest son of the eminent poet Khawājah Muḥammad Sharif Hijri of Ray (see vol. ii., No. 243) and the brother of the celebrated Khawājah Ġiyās Beg I'timād-ud-Daulah (*d.* A.H. 1031 = A.D. 1622), the father of the famous Nūr Jahān Begam, and the distinguished Wazir of the Emperor Jahāngir. Waṣlî's cousin Amin Rāzî, the author of the well-known work *Haft Iqlim*,

speaks of the poet in the present tense, and mentions him as a specialist of his time in علم مباح, or arithmetic. The date of Waṣlī's death is not given anywhere; but Taqī Anḥadī, who came to India in A.H. 1015 = A.D. 1606 and compiled his famous work, the 'Urafāt, under the Emperor Jahāngir between A.H. 1022 and 1024 = A.D. 1613 and 1615, says that while writing the said work Waṣlī and his son Muḥammad Ṣādiq were living in Lahore.

For notices on the poet's life see: Taqī Anḥadī, fol. 792<sup>a</sup>; Haft Iqlim, fol. 297<sup>b</sup>; Riyāḍ-ush-Shu'arā, fol. 458<sup>a</sup>; Majma'-un-Nafā'is, vol. ii., fol. 502; Nishtar-i-'Ishq, fol. 1961, etc.

See also Ethé, India Lib. Office Cat., No. 1493, where a copy of the poet's diwān is noticed.

Contents of the diwān:—

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

خوشوقت و خندان بگذران خوشوقت و خندان صبح را  
شاید که تا صبح دگر دریافت نتوان صبح را

A few Fards and Rubā'is are intermixed with the Ġazals.  
fol. 23<sup>a</sup>–30<sup>a</sup>. Tarjībānds.

Beginning:—

بشتاب دلا که صید بندی  
افکنده بضوا هشت کمندی

The burden runs thus:—

بنشینم و جوش سینۀ ریش  
به نشانم از آب دیدۀ خویش

fol. 30<sup>b</sup>. Another series of Rubā'is.

Beginning:—

شمشاد قدم که میب و ناریش بار است  
با لاله و میبزه عارضش را کار است

fol. 32<sup>a</sup>. A Maṣnawī styled گنجینه در صفت, on the game of cards.

Beginning:—

ذر بدمست وزیر خواهد باج  
چون گدائی بضرچ خود محتاج



fol. 35<sup>a</sup>-40<sup>a</sup>. Qaṣīdahs in praise of Akbar and Jahāngir.  
Beginning of the first Qaṣīdah:—

نزدیک شد دلا که مر آید زمان غم  
نهدد بروزکار دگر کس نشان غم

fol. 40<sup>a</sup>-42<sup>a</sup>. Five Qit'ahs, five Rubá'is, and one Fard.  
Beginning of the Qit'ah:—

کامگار را بچشم لطف یکنی  
جانب خواهش نظر بگمار

fol. 42<sup>a</sup>-84<sup>a</sup>. Another Maṣnawī, entitled خسرو شیرین, the romantic love-story of *Khusrāw* and *Shirīn*.

Beginning:—

الهی شیوة طاعت عطا کن  
بنور خود دلم را آشنا کن

The Maṣnawī is left incomplete and the words تمام شد are falsely added at the end by a later hand.

Written in a clear Nasta'liq.

Not dated, apparently 17th century.

#### No. 284.

fol. 642; lines 27; size 13 × 6½; 10¼ × 3¾.

کلیات ظهیری

### KULLIYÂT-I-ZUHÛRÎ.

The complete prose and poetical works of Maulânâ Nûr-ud-Dīn Muḥammad with the poetical title of Zuhûrî, مولانا نور الدین محمد. المتخلص به ظهیری. The author of the *Natâ'ij-ul-Afkâr* calls the poet Mīr Muḥammad Ṭāhīr Zuhûrî, میر محمد طاهر ظهیری. According to the author of the *Maâşir-i-Rahīmī*, supported by several others, Zuhûrî was born in Turshīz, Khurāsān; while the author

of the *Mir'ât-ul-Âlam* calls him a native of *Tihrân*. According to his contemporary biographers, *Taqi Kâshi* and the author of the *Ma'âsir-i-Rahîmî*, *Zuhûrî* proceeded from his native place to *Yazd* at an early age, where, as stated in the *Ma'âsir-i-Rahîmî*, he lived for some time with *Maulânâ Wahshî Bâfiqî*, and had *Mir Giyâs-ud-Dîn Muḥammad* as his companion. The same book also mentions that from *Yazd* *Zuhûrî* went to *Shîrâz*, where he stayed for seven years, and became an intimate friend of *Maulânâ Darwish Husayn*, who was very exceptionally versed in history, poetry, riddles, and calligraphy. *Taqi Anḥadî*, another contemporary biographer of *Zuhûrî*, corroborates *Ma'âsir-i-Rahîmî* in its avowal of the movement of the poet to *Shîrâz*, and states that there he devoted himself to studies:—

مدتی در شیراز بود و یکسب علوم و رسوم قیام مینمود

It is an established fact that *Zuhûrî* came out to India in A.H. 988 = A.D. 1580, and on reaching the Deccan settled down in *Bijâpûr*, where he formed several acquaintances, and in due course became an intimate friend of the eminent poet *Malik Qummî*, whose daughter he married. Like *Malik Qummî*, *Zuhûrî* was in warm favour with *Ibrâhîm 'Âdil Shâh II.* (A.H. 988–1037 = A.D. 1580–1628), and they were conjointly rewarded by 'Âdil Shâh for the eulogiums they composed in praise of the king and for the works they dedicated to him. *Ma'âsir-i-Rahîmî* says that the sum conferred upon *Zuhûrî* by the king for composing the work *Gulzâr-i-Ibrâhîm* amounted to Rs.40,000; while the author of the *Âlam Ârâ-i-Abbâsî* says that both *Zuhûrî* and *Malik Qummî* were munificently rewarded by 'Âdil Shâh for composing the work *Kitâb-i-Nauras*. Besides being a poet of great distinction *Zuhûrî* was a master prose writer and an adept in the art of calligraphy, of which *Ârzâ* makes mention in his *Majma'-un-Nafâ'is*, stating that *Zuhûrî* made repeated copies of the *Baḡdat-us-Ṣafâ*, which fetched high prices for him from the purchasers—a fact which is also narrated by the author of the *Ma'âsir-i-Rahîmî*, who admiringly praises *Zuhûrî's* *Shikastah* hand.

The celebrated *Fayḍî*, who was a senior contemporary of *Zuhûrî*, held poetical discourses with the poet and greatly admired his ingenuity. *Taqi Anḥadî* says that towards the end of A.H. 1020 = A.D. 1611, when he was in *Gujarât*, both *Zuhûrî* and *Malik Qummî* sent their poetical compositions to *Nazîrî Nishâpûrî* (noticed above), who composed poems in answer to their poetical compositions. It is admitted on all hands that few poets could equal *Zuhûrî* in the construction of *Mâsnawî* poems and ornate prose.

According to most biographers, such as the authors of the *Ma'âsir-i-Rahîmî*, *Khulâsat-ul-Afkâr*, *Yad-i-Bayḍâ*, *Nishtar-i-'Ishq*, *Natâ'ij-ul-Afkâr*, etc., *Zuhûrî* died in A.H. 1025 = A.D. 1616, according to *Ma'âsir-i-Rahîmî* at *Bijâpûr*, two months after the death of *Malik Qummî*. The

author of the *Mir'ât-ul-Âlam* stands alone in placing the poet's death in A.H. 1024 = A.D. 1615.

For notices on the poet's life see: *Taqî Kāshî* (Oude Cat., p. 44); *Taqî Auhadî*, fol. 434<sup>b</sup>; *Ma'âşir-i-Rahîmî*, foll. 84-90; *Badâ'unî*, vol. iii., p. 281; *Majma'-un-Nafâ'is*, vol. ii., fol. 298<sup>a</sup>; *Khazānah-i-Âmirah*, fol. 235<sup>a</sup>; *Mir'ât-ul-Khayâl*, p. 117; *Nishtar-i-Ishq*, fol. 1119; *Riyâd-ush-Shu'arâ*, fol. 246<sup>b</sup>; *Khulâsat-ul-Afkâr*, fol. 105<sup>b</sup>; *Mir'ât-ul-Âlam*, fol. 449<sup>a</sup>; *Makhzan-ul-Garâ'ib*, fol. 513; *Natâ'ij-ul-Afkâr*, p. 227; *Sarkhwush*; *Yad-i-Baydâ*, fol. 140<sup>a</sup>; *Âtash Kadah*, p. 97. See also Sprenger, *Oude Cat.*, pp. 112, 125, 151 and 580. Copies of his works are mentioned in Rieu, ii., pp. 678 and 679, 741 and 742, etc.; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1076-1080; *Ethé*, *India Office Lib. Cat.*, Nos. 1500-1514; *Rosen*, *Pers. MSS.*, p. 264; *W. Pertsch*, *Berlin Cat.*, pp. 909, 910, etc. A notice of the poet and some of his works under the *Muqaddamât-i-Zuhârî*, مقدمات ظهوری, written by 'Abdur Razzâq Sûratî in A.H. 1212 = A.D. 1797, has been lithographed in Cawnpore, 1873.

#### Contents:—

##### I.

*Zuhârî's* preface to *Khwân-i-Khalîl*, خوان خلیل.

Beginning on fol. 1<sup>a</sup>:—

ای از تو بر اهل نصیب و اکلیل مسبیل  
گر ذکر جمیل است و گر قدر جلیل  
نطق از تو بهمانی ارباب خرد  
انداخته خوان از سخن خوان خلیل

It concludes with the following verse:—

تا ازین مهمان سرا خوان خلیل آید بیاد  
میزبان خلق ابراهیم عادل شاه باد

This and the following two prefaces were dedicated to *Ibrâhîm 'Adil Shâh II.*

##### II.

Preface to the *Gulzâr-i-Ibrâhîm*, گلزار ابراهیم.

Beginning on fol. 12<sup>a</sup>:—

خرمی چمن سخن بطراوت حمد بهار پیرائیسست که گلزار ابراهیم  
در رخساره یوسف طلعتان انم



Compare India Office Lib. Cat., No. 1500, 4, where طالعان is wrongly substituted by طالقان.

It concludes with the line:—

دامستان شد ختم بهستان رخش  
غیرت گلزار ابراهیم باد

### III.

Preface to *Nauras*, نورس, a treatise on Indian music, composed by Ibrāhīm 'Ādil Shāh himself; but according to 'Ālam Ārā-i-'Abbāsī the *Kitāb-i-Nauras* was jointly composed by Zuhārī and Malik Qumml.

Beginning on fol. 17<sup>a</sup>:—

سرود سراپان عشرتکده قال که بنورس سراپستان حال کار کام و  
زبان ساخته اند ال

It concludes thus:—

باز اقبال بصید ملک و تکین جنک باد  
تار جنک عشوت باد از گسستن درامان  
هم باهنگ اصولش نغمه قانون دهد  
هم بوفی مدعایش رسم قانون زمان

The above prefaces are in ornate prose mixed with verses. They are all in homage of Ibrāhīm 'Ādil Shāh, and describes his character, valour, benevolence, knowledge, and the splendours of his court. These works of Zuhārī are very popular in India, and have been printed under the title *مه نثر ظهوری* in Lucknow 1846, and in Cawnpore, A.H. 1269 and in 1873; English translation, Calcutta, 1887. Special copies are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1076, 1080, and 1241, 33, 36 and 37; Ethé, Ind. Office Lib. Cat., Nos. 1511 and 1512; W. Pertsch, Berl. Cat., pp. 15, 33 and 1006.

### IV.

پنج رقعہ or رقعات. The five love-letters of Zuhārī, also called تبسم شہدا.

Beginning on fol. 12<sup>b</sup>:—

شہید تبسم دیم عشوہ خولہا الخ

Edited with commentaries, Cawnpore, A.H. 1280.

Special copies are mentioned in Rieu, ii., p. 742; Ethé, Bodl. Lib. Cat., No. 1080, 4; W. Pertsch, Berl. Cat., p. 1007, No. 3.

## V.

Minâ Bâzâr, مینا بازار. A description of the Bâzâr, called Minâ Bâzâr, built by Ibrâhîm 'Âdil Shâh in Bijâpûr. This work of Zuhârî is also very popular, and has been frequently published in India. This portion contains illustrations in the Indian style representing the vendors, etc., of the Bâzâr. They are found on foll. 32<sup>a</sup>, 33<sup>b</sup>, 34<sup>b</sup>, 35<sup>b</sup>, 36<sup>b</sup>, 37<sup>b</sup>, 38<sup>b</sup>, 40<sup>a</sup> and 41<sup>a</sup>.

foll. 42<sup>b</sup>-43<sup>a</sup> blank.

## VI.

Tarkib-bands, Tarji'bands and Qasîdahs intermixed.

Beginning on fol. 43<sup>b</sup>.

ای نام تو بر سر زبانها  
وی یاد تو در میان جانها

See also Ethé, Bodl. Lib. Cat., No. 1076, and Ethé, India Office Lib. Cat., No. 1501.

Marâṣî or elegies in the form of Tarkib-bands.

Beginning on fol. 246<sup>a</sup>:—

ایام ماتم است بهاتم مرا نشین  
روز جدائی آمده از خود جدا نشین

Qit'ahs.

Beginning on fol. 269<sup>b</sup>:—

بصمد الله از بخت صاحبقران  
سعادت قرین کشت کار دکن

Satirical Rubâ'îs.

Beginning on fol. 273<sup>a</sup>:—

ای خواجه بلای زن و فرزند بالامت  
خصم تو منم خصم خردمند بالامت

Gazals in alphabetical order.

Beginning on fol. 275<sup>b</sup>:—

آنکه خواهد داشت فردا رحمتش دیوان ما  
گشته و صفش آفتاب مطلع دیوان ما

A very large collection of Rubā'is, comprising foll. 478<sup>b</sup>-555<sup>b</sup>.  
Beginning:—

ای از تو همه نپایان و پیدا پیدا  
در مدت تو همیشه فردا فردا  
در جرات ما مبین فضولیم فضول  
در رحمت خود لکر خدائی تو خدا

fol. 556<sup>a</sup> blank.

### VII.

Sâqî Nâmah, مثنوی نامہ. The well-known Maṣnawî of Zuhârî, which he wrote in praise of Burhân Nizâm Shâh II. (A.H. 999-1037 = A.D. 1590-1628) and the court of Aḥmadnagar.

Beginning on fol. 556<sup>b</sup>:—

نماها همه ایزد پاک را  
ثربا ده طارم تانک را

Towards the end, on fol. 641<sup>a</sup>, the poem is said to consist of 4,500 distichs:—

چهارالت اول علم داد نشان  
بشرب اغزود پالنصد بران

The Sâqî Nâmah has been lithographed in Lucknow, 1849. Special copies of the poems are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1078 and 1079 and col. 766; Rieu, ii., pp. 678 and 679; Ethé, Ind. Office Lib. Cat., Nos. 1506-1508; W. Pertsch, Berlin Cat., pp. 64 and 697.

II.—Dîwân.—On the margins of this copy, extending foll. 43<sup>b</sup>-293<sup>b</sup>, the complete poetical works of Nazîrî Nishâpûrî (*cf.* No. 276), consisting of Qasîdahs, Gazals, Tarkîb-bands, Tarjî'bands, Qit'ahs, and Rubâ'is, are written in a clear Nasta'liq.

Beginning of Nazîrî's dîwân:—

ای جدالت خلوت از اغیار تمها ساخته  
حکمت تو از کرم دی کار فردا ساخته

The colophon of Nazîrî's Kulliyât (fol. 293<sup>b</sup>) says that it was written by one Hasan 'Alî al-Ḥusaynî, at the request of his brother, Sayyid Bandah Ḥusayn, in A.H. 1223.

The Kulliyât-i-Zuhârî is written in three different hands. foll. 1-20<sup>a</sup> is a clear Nasta'liq; foll. 21<sup>b</sup>-42<sup>a</sup> are written in a Nim Shikastah



band, with a subscription which says that this portion was written by one Muḥammad Wall, محمد ولي, in Šafar, A.H. 1209. The remaining portion, foll. 43<sup>b</sup>-642<sup>b</sup>, is written in a fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.

fol. 259 and foll. 589-592 are supplied in a later hand.

A diwān of Zuhārī was lithographed in Lucknow, 1879.

### No. 285.

foll. 276; lines 19; size  $9\frac{3}{4} \times 5$ ;  $7\frac{1}{4} \times 3$ .

The same.

A small collection of Zuhārī's prose and poetical works:—

1. Preface to the Gulzār-i-Ibrāhīm, fol. 1<sup>b</sup>.
2. Tarkib-bands, Qaṣīdahs and Tarjī'bands, fol. 8<sup>a</sup>.
3. Rubā'is, foll. 78<sup>b</sup>-121<sup>a</sup>.

Beginning:—

بر مهر ز عارض تو تقدیم خوشست  
پیش تو ز مه سجدۀ تعظیم خوشست  
گلزار جمال یوسف از چشم فتاد  
گلگشت بگلزار براهیم خوشست

Like India Office Lib. Cat., No. 1500, the collection of Rubā'is in this copy is divided into twenty-two sections.

4. Qaṣīdahs, foll. 121<sup>b</sup>-158<sup>b</sup>.

Beginning:—

زار تر هر لحظه خواهم حال زار خویشتن  
مهمل باشد بیقراری بر قرار خویشتن

5. Gāzals, foll. 158<sup>b</sup>-254<sup>a</sup>.

Beginning:—

عشق کجاست تا غورد خون امید و بیم را  
تازه کند بدشمنی دوستی قدیم را

- \*6. Preface to the Khwān i-Khalīl, foll. 254<sup>b</sup>-269<sup>a</sup>.

7. Preface to the Nauras, foll. 270<sup>b</sup>-276<sup>a</sup>.

Written in a clear Nasta'liq, within gold and coloured-ruled borders, with a frontispiece.

Not dated, 19th century.

### No. 286.

fol. 207; lines 14; size  $7 \times 9$ ;  $5 \times 2\frac{1}{4}$ .

The same.

Another small collection of Zuhârî's prose and poetical works:—

1. Preface to the Nauras, foll. 1<sup>b</sup>–10<sup>a</sup>.
2. Preface to the Gulzâr-i-Ibrâhîm, foll. 10<sup>b</sup>–20<sup>a</sup>.
3. Preface to Khwân-i-Khalîl, foll. 20<sup>b</sup>–41<sup>a</sup>.
4. Sâqî Nâmah, foll. 41<sup>b</sup>–207<sup>a</sup>.

This beautiful copy is written in a minute Nim Shikastah hand, within coloured and gold-ruled borders, with an illuminated frontispiece at the beginning of each section.

The colophon is dated Patna, the 6th of Dulqa'd, A.H. 1099.

Scribe عبد الله شيرازي.

### No. 287.

fol. 156; lines 15; size  $9 \times 6$ ;  $6 \times 3\frac{1}{4}$ .

ساقی نامه

### SÂQÎ NÂMAH.

A beautiful copy of Zuhârî's Sâqî Nâmah, beginning as above.

Written in a fair Nasta'liq, within gold and coloured-ruled borders.

Not dated, 18th century.

## No. 288.

fol. 152; lines 14; size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

دیوان فرج الله شوستري

DÎWÂN-I-FARAJ ULLAH SHÛSTARÎ.

Faraj Ullah Shûstari, فرج الله شوستري, with the poetical title Faraj, was an inhabitant of Shûstar. He was for a long time in India, where he was met by the well-known biographer Taqî Auhadî, who mentions having seen him in Agra, and that he was regarded as one of the learned men of the time.

The author of the *Riyâd-ush-Shu'arâ* (Lib. copy) says that he has seen the poet's diwân containing seven thousand verses (but a copy of the same work in the Asiatic Society reads twenty thousand). The author of the *Yad-i-Baydâ*, however, says that Faraj left only four thousand verses. Ârzû, in corroboration to other biographers, says that Faraj came out to India from his native land Shûstar and entered the services of 'Abd Ullah Quṭb Shâh, the sixth Sultân of the Quṭb Shâhî dynasty of Golconda, during the reign of Shâh Jahân, who gave protection to the said 'Abd Ullah Quṭb Shâh for many years when he stood in need of it. Prince Aurangzib was the then governor of the Imperial territories in the Deccan.

For notices on Faraj Ullah's life see: *Riyâd-ush-Shu'arâ*, fol. 299<sup>b</sup>; *Yad-i-Baydâ*, fol. 189<sup>b</sup>; Taqî Auhadî, fol. 564<sup>b</sup>; *Majma'-un-Nafâ'is*, fol. 355<sup>b</sup>; Beal's *Biographical Dictionary*, p. 8.

The diwân consists of only *Gazals* arranged in alphabetical order.

Beginning:—

اذا ناولتني الصهباء ذقها ثم ناولها  
كران لب نشاء كوثر رماند باده در دلها

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.



## No. 289.

fol. 105; lines 17; size  $7\frac{3}{4} \times 4$ ;  $5\frac{1}{4} \times 2\frac{1}{4}$ .

دیوان شاپور

## DÎWÂN-I-SHÂPÛR.

Containing Qasîdahs and Gázals.

Beginning of the Qasîdahs as in Sprenger, *Oude Cat.*, p. 564:—

چه مؤده دارد ازان شاخ گل نسیم بهار  
که رقص میکند از شوق بر سر دمستار

Âqâ Shâpûr, آقا شاپور, or, according to Taqî Kâshî (*Oude Cat.*, p. 42), Khwâjah Sharaf-ud-Dîn Shâpûr, خواجه شرف الدین شاپور, a relation of the poets Umid and Hijrî, of Tîhrân, with the original name Arjâsp, ارجماسب, was the son of Khwâjah Khwâjigî, the brother of Khwâjah Muhammad Sharîf, who was successively Wazîr of Khurâsân, Yazd and Isfahân under Shâh Tahmâsp. (See the *Haft Iqlîm* of Amîn Râzî, whose cousin the poet was.) Shâpûr was related to the celebrated Ptîmâd ud-Daulah, the father of Jahângîr's wife, Nûr Jahân, and to him he addressed several Qasîdahs. Taqî Auhâdî, a contemporary and friend of the poet, says in his 'Urafât that Shâpûr at first adopted the poetical title of قرلی (Sprenger reads قرلی; while Riyâd-ush-Shu'arâ and Majma'-un-Nafâ'is read as قرلی), which, when he came to India, he changed for شاپور (also شافور). See also Tâhir Nasrâbâdî, fol. 137\*.

The same Taqî Auhâdî says that he at first met the poet in Qazwîn in the beginning of the reign of Shâh 'Abbâs I. and also once in Isfahân, when both of them engaged themselves in comparing the dîwân of ثنائی مشہدی, probably a mistake for ثنائی مشہدی.

Shâpûr also came to India, and is said to have left Lahore for 'Irâq in A.H. 1003 = A.D. 1594. Taqî Auhâdî says that Shâpûr's age, when they met each other, was about twenty years and a few months. Taqî Kâshî, *ib.*, says that in A.H. 996 = A.D. 1587 Shâpûr was engaged in imitating the dîwân of Figânî. The author of the *Shuhuf-i-Ibrâhîm* says that Nâzîm of Tabriz mentions in his *Tadkirah* that in A.H. 1026 =

A.D. 1616 he collected *Shâpûr's* *diwân* with him in *Iṣfahân*. The poet also left an incomplete *Maṣnawî* on the lines of *Shîrîn* and *Farhâd*.

For notices on the poet's life and work see: *Taqî Auhadî*, fol. 372<sup>a</sup>; *Haft Iqlim*, fol. 298<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 210<sup>b</sup>; *Majma'-un-Nafâ'is*, vol. i., fol. 236<sup>b</sup>; *Ṣuḥuf-i-Ibrâhîm*, fol. 482<sup>b</sup>. See also *Sprenger*, pp. 42 and 564; *Rieu*, p. 674, etc.

fol. 16<sup>b</sup>. *Gazals* in alphabetical order.

Beginning as in *Rieu*, *ib.*, and *Sprenger*, *ib.*:—

ز خط زایل نگردد جانفزای لعل جانانرا  
ز خاصیت نیندازد غباری آب حیوان را

The initial line of the *diwân* of *Faribî* (another *takhalluṣ* of *Shâpûr*), separately noticed in *Sprenger*, p. 408, is found in this copy on fol. 17<sup>b</sup>.

Three or four folios are missing from the end, and the MS. breaks off with the following line:—

مکن شایور بی رخسار او تکلیف کلزارم  
که گل در چشم من بی روی او غارست پنداری

Written in minute *Nasta'liq*, within gold and coloured borders, with a small frontispiece.

Not dated, apparently 18th century.

#### No. 290.

fol. 107; lines 9; size  $7\frac{1}{2} \times 5$ ;  $5\frac{1}{2} \times 3$ .

دیوان حبیب

### DÎWÂN-I-HABÎB.

The real name of the poet is unknown, except his poetical title, which he assumes in some places as *Ḥabîb* and in others as *Ḥubb*. Some of the *Tadkirahs* show several poets of the name of *Ḥabîbî*, though none of them give any account of their lives. 'Alî Ḥazîn makes mention of a contemporary poet named *Ḥabîb*, who, he says, was a native of 'Abbâs Âḡad in *Iṣfahân*. But the verses quoted by the above biographer are not found in this copy of the *diwân*.

The Ġazals in this diwān are purely of Sāfi and religious character. The dates of chronogram ranges from A.H. 1013-1027 = A.D. 1604-1618.

In a note on fol. 107<sup>b</sup> the poet is called *خواجہ حبیب صاحب نوشہری*.

The diwān contains Ġazals in alphabetical order. Some Ġazals are in Arabic.

Beginning on fol. 1<sup>b</sup>:—

ای پاک حمد پاک تو پاک آرز ادای ما  
عاجز زبان ما ز ادا همچو رای ما

In the colophon, where the diwān is called *Diwān-i-Īḥubbī*, دیوان حُبّی, it is said that this copy was written in the fourth year of Bahādur Shāh's reign by *شیخ عبد الواحد*.

#### No. 291.

fol. 21; lines 9; size  $8\frac{1}{2} \times 5$ ;  $6 \times 3$ .

نان و حلوا

NÂN-WA-HALWÂ;

OR,

"BREAD AND SWEETS."

A poem on ascetic life by Bahā-ud-Dīn 'Amulī. *Shaykh* Bahā-ud-Dīn Muḥammad bin Sayyid Ḥusayn bin 'Abd-us-Samad al-Ḥārīṣī of Jabal-i-Āmul, near Damascus, with the takhalluṣ Bahā'ī, *شیخ بہاء الدین محمد بن سید حسین بن عبد الصمد الطارقی العاملی* was born on the 19th Duḥijjah, A.H. 953 = 11th February, A.D. 1547 (see Brock, ii., p. 414). Bahā-ud-Dīn's father, Sayyid Ḥusayn, an eminent Shī'ah divine, was at first the *Shaykh*-ul-Islām in Ardabīl and afterwards Muḥtahid in Isfahān. In his early youth Bahā-ud-Dīn went to Isfahān, where he flourished in the reign of Shāh 'Abbās the Great (A.H. 996-1038 = A.D. 1587-1628), who entertained a high regard for this great scholar. At Isfahān Bahā-ud-Dīn continued his study



under his father and other eminent scholars, such as عبد الله يزدي, ملا علي, and others. Being possessed of an extraordinary genius and having a tutor of such wide learning as his father, Bahā-ud-Dīn within a short time made himself thoroughly acquainted with tradition and law. He also made himself master of physics, mathematics, and astronomy. For some time he was the *Shaykh-ul-Islām*, which post he subsequently gave up and began to lead an ascetic life, wandering over distant countries and performing pilgrimages. Bahā-ud-Dīn was one of the most distinguished scholars of his time and, like his father, was a great *Shī'ah* divine. His works on law are up to the present day considered as the most trustworthy authorities. The celebrated Taqī Majlisi (d. A.H. 1070 = A.D. 1659) was a pupil of Bahā-ud-Dīn.

On the 4th of *Shawwāl*, A.H. 1030 = 22nd August, 1621, he became suddenly ill, and, after seven days' illness, died on Tuesday of the same month. Bahā-ud-Dīn's contemporary historian, Mirzā Iskandar Beg, in his *‘Ālam Ārā-i-‘Abbāsi*, fol. 310<sup>b</sup>, says that Bahā’ī was working at the *Jāmi‘ ‘Abbāsi* to his last, and adds that, besides *Shāh ‘Abbās*, thousands of people attended the funeral procession of this great scholar. According to his wish Bahā-ud-Dīn was buried at Mashhad. Two chronograms of Bahā’ī's death are quoted in the *‘Ālam Ārā* (*loc. cit.*). One composed by Mirzā Abū Ṭālib, the prime minister of *Shāh ‘Abbās*, which runs thus—

رفت چون شیخ ز دار فانی  
کشت ایوان چنانش ماوای  
دوستی جست ز من تاربخش  
گشتمش شیخ بهاء الدین وای

and the other—

اغموس ز مقتدای دوران

composed by Muḥammad Ṣāliḥ, nephew of the aforesaid Iskandar Beg. In one copy of Bahā-ud-Dīn's *Jāmi‘ ‘Abbāsi* (Add. 23,578 of the British Museum), in a preface to the sixth bāb, A.H. 1031 (12th *Shawwāl*) is given as the date of his death. The date A.H. 1031 is also given in the MS. copy of the *Kashf-ul-Hujub*, fol. 2<sup>b</sup>. Besides being one of the distinguished *‘Ulamā* of his age, Bahā-ud-Dīn was a good poet, and has left many *Gazals* and *Qasidahs*, extracts from which are given in almost all the *tadkirahs*.

Out of the numerous works of this prolific writer on *Shī‘ite* law, tradition, mathematics and astronomy, the following may be enumerated :—

I.

Miftāḥ-ul-Falāḥ, مفتاح الفلاح (wrongly spelt as مفتاح الفلاح in Ethé, India Office Lib. Cat., No. 1517, and Ethé, Bodl. Lib. Cat., col. 230), consisting of a collection of prayers which was translated into Persian by Jamāl-ud-Dīn Muḥammad bin Ḥusayn Khwānsārī, جمال الدين محمد بن حسين خوانساري, who died in A.H. 1125 = A.D. 1713. See Rieu Suppl., pp. 4<sup>b</sup> and 254<sup>a</sup>.

II.

Arba'ūna Ḥadīḡ, اربعون حديثاً, or simply Arba'in, اربعين, composed in Ṣafar, 995 = January, 1587, in Iṣfahān. See Berl. 1527; Brit. Mus., 187.

III.

Risālah fī Taḥrīm-i-Dabā'iḥ-i-Ahl-il-Kitāb, رساله في تحريم ذبايح اهل الكتاب.

IV.

Risālah fī Waḥdat-il-Wajūd, رساله في وحدت الوجود.

V.

Jāmi' 'Abbāsī, جامع عباسي. The popular exposition of Muḥammadan civil and ecclesiastical laws according to the Shī'ah school, compiled at the request of Shāh 'Abbās the Great, revised and annotated by 'Izz-ud-Dīn Muḥammad bin Mir Abul Ḥasan bin Muḥammad Ismā'il al-Ḥusaynī al-Mūsawī, عز الدين محمد بن مير ابو الحسن بن محمد اسمعيل الحسيني الموسوي. The first five bābs of this popular work were completed by Bahā-ud-Dīn, after whose death the remaining fifteen bābs were supplied by Nizām bin Ḥusayn of Sāwah, نظام بن حسين الساوحي.

See Rieu, p. 25; Ethé, Bodl. Lib. Cat., No. 1784; Ethé, India Office Lib. Cat., No. 2581; W. Pertsch, Berlin Cat., pp. 250, 251, etc., etc. Lithographed at Lucknow, 1264, and at Tabriz, 1277.

VI.

Tashrīḥ-ul-Aflāk, تشریح الافلاك, on astronomy, with a Persian commentary under the title of Taqrīḥ-ul-Adrāk, تقریح الادراك,



by Šadr-ud-Din Muḥammad bin Šādiq al-Ḥusaynī, صدر الدين محمد بن صادق الحسيني.

Noticed in Loth, Arab. Cat., p. 298<sup>b</sup>; Arab. Cat. of the Brit. Mus., p. 244; and W. Pertsch, Berlin Cat., p. 76.

## VII.

Risalat-uṣ-Ṣafīḥah, رسالة الصفيحة. See Berlin Cat., 5801, and Brit. Mus., 1346.

## VIII.

Fawā'id-uṣ-Ṣamādiyah fī 'Ilm-il-'Arabīyah, فوايد الصمدية في علم العربية.

## IX.

*Khulāṣat-ul-Ḥisāb*, خلاصة الحساب, on arithmetic.

See Loth, Arab. Cat., p. 220; Brit. Mus., p. 622; Cat. des MSS. et Xyl., p. 230; J. Aumer, p. 138; H. Kh., vol. iii., p. 168, etc.

A Persian paraphrase of this work, under the title *Tarjumah-i-Khulāṣat-ul-Ḥisāb*, ترجمه خلاصة الحساب, is noticed in Ethé, India Office Lib. Cat., No. 2251. A part of another Persian paraphrase, entitled *Fayḍ-ul-Wahhāb fī Sharḥ-i-Khulāṣat-il-Ḥisāb*, فيض الوهاب في شرح خلاصة الحساب, made by Nizām-ud-Din Aḥmad bin Muḥammad 'Abd Ullah Aṣh-Shahīd, نظام الدين احمد بن محمد عبد الله الشهيد, is also noticed in the same Ethé, India Office Lib. Cat., No. 2252. For an abridged Persian translation of the work by Luṭf-Ullah Muḥandīs (astronomer), لطف الله مهندس بن استاد احمد معيار لاهوري, see Ethé, India Office Lib. Cat., No. 2253, and Rien, p. 451.

There are several Arabic commentaries on the *Khulāṣat-ul-Ḥisāb*: the best known among them are: Ṭīmat Ullāh's انوار خلاصة الحساب (A.H. 1086 = A.D. 1675), printed at Calcutta, 1829; Luṭf-Ullāh's, Ḥājī Ḥusayn Yazdī's, and Shams-ud-Din 'Alī Ḥusaynī *Khalkhālī*'s. See Loth, Arab. Cat., p. 221. The *Khulāṣat-ul-Ḥisāb* has been edited, Arabic and Persian with commentary, Calcutta, 1812, and Constantinople, A.H. 1268. Arabic text with German translation by Nesselmann, Berlin, 1843. French translation by Aristide Marre in "Nouvelles annales de mathématiques par Terquem e Gerono," 1846, vol. v., p. 263; new edition, Rome, 1864.

## X.

*Kashkūl*, كشكول or كچكول, or the Beggar's Bowl. A large collection of *Analecta* in seven volumes, containing both Arabic and



Persian extracts. It has been printed in Tih-rân in 1266 and in Bâlâq. It is described by Goldziher in the *Sitzungsberichte* of the Vienna Academy, part 78, and Loth, Arab. Cat., No. 834. See also *Mélanges Asiatiques*, vol. vi., p. 108.

## XI.

Risâla-i-Aṣṭarlâb, *رمالة اصطربلاب*, a treatise on the Astrolabe, noticed in Ethé, Bodl. Lib. Cat., No. 1508.

## XII.

Mashriq-ush-Shams, *مشرق الشمس* (called *مشرق العين* in the *Safinah* in Ethé, Bodl. Lib. Cat., col. 220). See *Ṣuḥuf-i-Ibrâhîm*, fol. 115<sup>b</sup>.

See also G. Flügel, iii., p. 510, where to the works just enumerated are added *الصبل المتين، الزبدة في الأصول، التهذيب في النحو، العروة الوثقى، الصراة المستقيم*.

A work entitled *Bihâr-ul-Anwâr، بيار الانوار*, by Bahâ-ud-Dîn, is mentioned in W. Pertsch, Berlin Cat., p. 59.

Two Arabic letters to Mirzâ Ibrâhîm by this author are also mentioned in *ib.*, p. 99.

Two Arabic riddles, one on *قانون* and the other on *كافيه* are mentioned in Loth, Arabic Cat., p. 298.

Besides the *Nân-wa-Halwâ*, another mystical Maṣnawî called *Shîr-wa-Shakar، شیر و شکر*, "Milk and Sugar," is noticed in Rieu, ii., p. 831; W. Pertsch, Berlin Cat., p. 699; J. Aumer, p. 4, etc. It has been lithographed in Constantinople, A.H. 1282.

A work entitled *Iṣnâ-'Ashariyah، اثنا عشرية*, by this author is mentioned in the MS. copy of the *Kashf-ul-Hujub*, fol. 2<sup>b</sup>.

For notices of Bahâ-ud-Dîn's life and his works, see: Taqî Aḥadi, fol. 155<sup>b</sup>; *Khulâṣat-ul-Afkâr*, fol. 27<sup>a</sup>; *Âlam Ârâ-i-'Abbâsî*, fol. 310; *Natâ'ij-ul-Afkâr*, p. 69; *Makhzan-ul-Garâ'ib*, fol. 100; *Nishtar-i-'Ishq*, fol. 288; *Ṣuḥuf-i-Ibrâhîm*, fol. 115<sup>a</sup>, etc., etc.

See also Sprenger, *Oude Cat.*, pp. 368 and 369; Rieu, i., pp. 25 and 26; *Cat. des MSS. et Xlyographes*, p. 238; Malcolm's *Hist. of Persia*, i., p. 558; Ethé, Bodl. Lib. Cat., Nos. 1508, etc.; Ethé, *India Office Lib. Cat.*, Nos. 1517-1520 and 2251-2253.

Copies of the *Nân-wa-Halwâ* are noticed in A. Sprenger, *Oude Cat.*, p. 368; W. Pertsch, *Turkish Cat.*, No. 3, 5; Berlin Cat., pp. 116, 1, 668 and 698, 18; J. Aumer, p. 4; Ethé, Bodl. Lib. Cat., Nos. 1085-1088; Nos. 1239, 29 and col. 768; Ethé, *India Office Lib. Cat.*, Nos. 1517-1520.

The Nân-wa-Ḥalwâ has been lithographed in Constantinople, 1268 and 1282.

The Maṣnawî is a sort of introduction to Maulânâ Rûmî's Maṣnawî. It is introduced by a short prose in Arabic which begins thus on fol. 1<sup>b</sup>:—

اما بعد حمد الله تعالى علي فضاله و الصلوة و السلام علي  
اشرف الصالحين

The poem itself begins thus on fol. 2<sup>a</sup>:—

أيها اللهبي عن العهد القديم  
أيها الساهي عن النهج القديم

The Maṣnawî is also called *سوانح الحجاز* on account of its having been composed in course of the author's pilgrimage. See *Majma'ul-Fuṣahâ*, vol. ii., p. 9.

The present copy is written in a clear Nasta'liq, within gold-ruled borders, with a fairly decorated frontispiece.

Dated A.H. 1106.

### No. 292.

fol. 517; lines 17; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{4}$ .

ديوان طالب آملی

### DÎWÂN-I-ṬÂLIB-I-ÂMULÎ.

The lyrical poems of Muḥammad Ṭâlib of Âmul. Maulânâ Muḥammad Ṭâlib (also called Ṭâlibâ) of Âmul in Mâzandarân, مولانا محمد طالب الآملی, was a cousin of the celebrated Ḥakim Rukn-ud-Dîn Mas'ûd Masîh, better known as Ḥakim Ruknâ (d. A.H. 1066 = A.D. 1655) of Kâshân, who composed the following Qit'ah on Ṭâlib's death:—

فرزند عزیز طالب و خویشم رفت  
زین واقعه‌ها چه با دل ریشم رفت



من بودم و آن عزیز در عالم خاک  
خاکم بر سر که آن هم از پیشم رفت

Tālib came to India and attached himself at first to the service of Mirzā Ġāzi Beg Tarkhān (ruler of Sindh from A.H. 1015-1020 = A.D. 1606-1611), son of Mirzā Jāni Beg Tarkhān (A.H. 993-1008 = A.D. 1584-1599). Like his father, who adopted the poetical title of Ḥalīmī, Ġāzi Beg was an ardent admirer of poetry, and himself composed poems under the takhalluṣ of Waqāri (*vide* Blochmann's *Ā'in-i-Akbari*, vol. i., pp. 362-364). Like other poets, such as Mullā Muṣṣidī, Wāṣilī, Mullā Asad and Faḡfūri, Tālib enjoyed the warm favours of Mirzā Ġāzi Beg. After the death of Ġāzi Beg, Tālib found another learned, benevolent, and more influential master in I'timād-ud-Daulah, Wazīr of the emperor Jahāngīr and father of Jahāngīr's wife, the celebrated Nūr Jahān Begam. Tālib's attachment with these learned and influential personages soon acquired for him a vast reputation, and, having a patron like I'timād-ud-Daulah, the poet had no difficulty in obtaining access to the court of Jahāngīr and in securing the warm favour of the emperor. Jahāngīr, an ardent admirer of poetry, in which he himself was well versed, in recognition of Tālib's merit, honoured him, in the 14th year of his reign (A.H. 1028 = A.D. 1618), with the title of ملك الشعراء, or Poet Laureate. While referring to this, the emperor, in his *Tuzuk*, p. 236, speaks of the poet in the following commendatory words:—

درین تاریخ طالب آملی بظاہر ملک الشعراء خلعت امتیاز  
پوشیده اصل او از آمل است بکچندی با اعتماد الدوله میبود چون  
رتبهٔ معنی از همکنان در گذشت در ملک شعرائی پای نص  
منتظم گشت —

So Tāhir Naṣrābādī's statement that Tālib received the above title during the reign of Shāh Jahān is erroneous. See also Iqbāl Nāma-i-Jahāngīrī, p. 308, where Tālib is mentioned among the poets of Jahāngīr's reign and is designated there as ملك الشعراء.

In A.H. 1029 Tālib went to Fathpūr and, his mind becoming deranged, he died, according to the best authorities, in A.H. 1035 = A.D. 1625. Mullā Shaydā, a contemporary of Tālib, is said to have composed the following chronogram on the poet's death:—



دارای فلک از مردن طالب هان داد  
 امروز بنای نظم از پا افتاد  
 تاریخ وفاتش از غرد جستم گفت  
 حشرش بعلی این ای طالب باد

The author of the *Ṣuḥf-i-Ibrāhīm*, while remarking that Ṭālib was specially well versed in *Qasīdahs*, says that the poet composed a *و جهانگیر نامه* consisting of five thousand verses *مشتمل پنج هزار بیت نظم کرده*.

Mr. Beale, in his *Miftāḥ-ut-Tawāriḥ*, p. 315, while noticing the life of Nūr Jahān Begam, incidentally mentions that when Ṭālib was once arrested or imprisoned by Jahāngir's order, the poet sent the following couplet to the Begam—

ز شرم آب شدم آب را شکستی نیست  
 بصیرتم که مرا آبروی از چه شکست

یعنی بست و شکست and that the Begam thus replied to the poet. We cannot place much reliance on the above statement of Mr. Beale, since none of the reliable biographers of Ṭālib gives us to understand that Jahāngir was ever displeased with the poet. On the contrary, Jahāngir in his *Tuzuk* (*loc. cit.*) himself says that Ṭālib was the best of his contemporary poets, and that the emperor honoured him with the title of *ملك الشعراء*.

From some of his *Qit'abs*, found in some copies of his *diwān*, it would appear that Ṭālib was a man of little ambition and a strict observer of the fashion he adopted. On one occasion, when Jahāngir offered the poet the post of *مهر دار* (Keeper of Seals), he refused in a very polite form, and sent a long *Qit'ah* (found on foll. 182<sup>a</sup>-183<sup>b</sup> of copy No. 295) to the emperor, in which the poet made very pleasing excuses:—

ز شاعر ثنا منجی آید نه خدمت  
 که بلبل نوا خوان بود نی شکاری . . .  
 چو مهر تو دارم چه حاجت بمهرم  
 مرا مهر داری به از مهر داری

On another occasion, when Jahāngir asked Tālib to have a shave, the poet spontaneously extemporized a beautiful Qit'ah (found on fol. 179<sup>a</sup> of copy No. 295) in the emperor's presence and thus avoided the shaving:—

مشر میکنم صاحباً ورثه من  
 چه سر بلکه گردن تراشیدمی . . . .  
 سر و ریش و ابرو بروم و مژه  
 برسم برهن تراشیدمی . . . .  
 هراتکو تراشید پیش از همه  
 از و پیشتر من تراشیدمی . . . .  
 چو من را عیم خارج از رسم نو  
 که مو وقت رفتن تراشیدمی  
 و گر نه بایم ای ابروی تو  
 سر از صفه تن تراشیدمی

For notices on the poet's life and his works, see, besides the references given above: *Riyāḍ-ush-Shu'arā*, fol. 240; *Atash Kadah*, p. 224; *Makhzan-ul-Garā'ib*, fol. 496; *Khulāṣat-ul-Afkār*, fol. 101<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 287<sup>b</sup>; *Nishtar-i-Ishq*, fol. 1077; *Yad-i-Bayḍā*, fol. 136<sup>a</sup>; *Khazānah-i-Āmirah*, fol. 224<sup>a</sup>; *Natā'ij-ul-Afkār*, p. 271; *Ṣuḥuf-i-Ibrāhīm*, fol. 565<sup>b</sup>.

See also Sprenger, *Oude Cat.*, pp. 125 and 575; *Rieu*, ii., p. 679; *J. Aumer*, p. 38; *Ouseley*, *Biogr. Notices*, pp. 176-179; *W. Pertsch*, p. 23, and *Berlin Cat.*, p. 913; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1090-1092; *Ethé*, *India Office Lib. Cat.*, Nos. 1524-1529; *E. D. Ross* and *E. G. Browne*, *Persian and Arabic MSS.*, *India Office Lib.*, p. 152, etc., etc.

#### Contents of the diwān:—

This copy consists of *Gāzals*, arranged in alphabetical order, and *Rubā'is* only.

fol. 1<sup>b</sup>. Beginning of the *Gāzals*:—

ما را کشد چو صوی تو بخت بلند ما  
 هر موی تازیانه شود بر سمند ما

14495

fol. 462<sup>a</sup>. Rubā'is.

Beginning:—

یارب بکرم چاشنی تصفی  
زین باغ تصورم کل تصدی

Written in a fair Nasta'liq, within gold and coloured borders, with a double-page ordinary 'unwān.

Dated 17th Muḥarram, A.H. 1155.

### No. 293.

fol. 313; lines 12; size 11 × 7; 5 $\frac{1}{4}$  × 3.

The same.

Another copy of Ṭālib Āmulī's diwān containing Ġazals, arranged in alphabetical order, and Rubā'is.

fol. 1<sup>b</sup>. Ġazals.

Beginning:—

بایما نکته می منجد نمیدالم زبانش را  
خدایا فیض الهامی که دریابم بیانش را

fol. 232<sup>a</sup>. Rubā'is.

Beginning as in the preceding copy:—

یارب بکرم چاشنی تصفی الخ

On comparing with the preceding copy it will be seen that the arrangement of the Rubā'is in both the copies is identical, and that some twenty Rubā'is at the end are wanting in the present copy. The last line, with which the MS. breaks off, is the following second line of the first couplet of a Rubā'i:—

چشمی در موج اشک تا مژگان غرق

Written in a good Nasta'liq, within gold borders.



The original folios are placed in new margins.  
No date, apparently 17th century.

No. 294.

fol. 175; lines 12; size 11 × 7; 5½ × 3.

The same.

Another copy of Ṭālib's diwān, containing Qasīdahs, Qit'ahs, Tarkīb-bands and Maṣnawīs.

fol. 1<sup>b</sup>. Qasīdahs.

Beginning:—

چون کج لہم بشرق خرد افسر بیان  
از مدح شد اتاقہ زلم بر سر زبان

fol. 112<sup>b</sup>. Qit'ahs.

Beginning:—

ایا مستودہ صفائی کہ از گل وصف  
کلاه گوشہ اندیشہ گلشن است مرا

fol. 141<sup>b</sup>. Tarkīb-bands.

Beginning:—

ای رویتو رنگ روی بہستان  
وی عکس لب تو سایہ جان

fol. 169<sup>a</sup>. Maṣnawīs.

Beginning:—

شنیدم روزی از طرز اشنائی  
حروص نکتہ را برقع کشائی

It should be observed here that the preceding copy is only the last portion of the present MS., and is somehow or other bound separately. The contents of both the copies, when taken together, will very nearly make a complete copy of Ṭālib's diwān, like the one mentioned in Ethé,

India Office Lib. Cat., No. 1524. The Maṣnawī on the hunting excursion of Jahāngir, noticed in Rieu, iii., p. 1001, and beginning with the line—

بیا ای سپهر پلنگینه پوش  
هزبرانه به نشین و یکشای گوش

is not found in the collection of Ṭalīb's works in this Library.

Written in the same handwriting as the preceding copy, and the original folios likewise are placed in new margins.

### No. 295.

fol. 209; lines 15; size  $8\frac{1}{2} \times 5$ ;  $7 \times 3$ .

The same.

Another copy of Ṭalīb's diwān, containing Qaṣīdahs, Qit'ahs, Tarkīb-bands.

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning as in most copies:—

چون که نهم بشرق خرد افسر بیان الخ

fol. 145<sup>b</sup>. Qit'ahs.

Beginning:—

ای کریمی که محسنات ترا  
نتوانم نمود انشا من

fol. 187<sup>b</sup>. Tarkīb-bands.

Beginning as in the preceding copy:—

ای روی تو رنگ روی بستان الخ

The Ġazals and the Maṣnawīs are wanting in this copy.

Written in a fair Nasta'liq, within gold borders.

Not dated, apparently 18th century.

## No. 296.

fol. 175; lines 17; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{2}$ .

قصاید طالب آمولی

## QASÂ'ID-I-ṬÂLIB-I-ÂMULÎ.

This copy contains the Qasîdahs of Ṭâlib without any alphabetical order.

Beginning:—

زدم خوش در جوانی بر بساط معصیت پائی  
کنون در بزم طاعت نیست چون من مجلس آرائی

Written in a fair Nasta'liq, within gold and coloured-ruled borders.  
Not dated, apparently 18th century.

## No. 297.

fol. 99; lines 17; size  $11\frac{3}{4} \times 6\frac{3}{4}$ ;  $8\frac{1}{2} \times 4$ .

پدماوت

## PADMÂWAT.

A poem on the lines of Faydî's Nal Daman, describing the love story of Ratan Sen and Padam, also known as Rat Padam, founded on the older Hindi story of the same title, which was composed in Bhâkâ by Malik Muḥammad Jâ'isî in A.H. 947 = A.D. 1540 for Shîr Shâh (see Garcin de Tassy, *Litterature Hindoue*, vol. ii., p. 97), and rendered into Persian verses by Mullâ 'Abd ush-Shakûr, also called, according to a colophon of a Bodl. Lib. Copy, No. 1125, Shaykh Shukr Ullah. Mullâ 'Abd ush-Shakûr, who styled himself Bazmî, was the son of Shaykh Munawwar. He was born in A.H. 1001 = A.D. 1592 and, according to good evidence, was an inhabitant of Karaj or Karj in Gujarât. But in Sprenger, *Oude Cat.*, p. 376, we find that, after staying for some time at Shirâz, Bazmî came out to Gujarât during the reign of Jahângîr. In his twenty-seventh year, A.H. 1028 = A.D. 1619, Bazmî



composed the Padmāwat, consisting of three thousand and fourteen verses, and dedicated it to the emperor Jahāngir, as appears from the following verses quoted in Sprenger, *Oude Cat.*, *ib.*:—

در سال هزار بیست و هشت  
این ملک خیال منتظم گشت  
شد با سه هزار چارده در  
این درج ز موج طبع من پر

Bazmi died at Agra in A.H. 1073 = A.D. 1662, leaving a *diwān* and the present poem.

For references, see Rieu, *iii.*, p. 1036; Sprenger, *Oude Cat.*, p. 376; Ethé, *Bodl. Lib. Cat.*, No. 1125; Ethé, *Ind. Office Lib. Cat.*, No. 1582.

Beginning of the poem as in Ethé, *Ind. Office Lib. Cat.*, *ib.*:—

ای نام تو نقش لوح جانها  
در مانده بوصف او زبانها

The poem has been edited in Lucknow, 1844 and 1865. A Hindūstānī translation of the same by Diyā ud-Dīn 'Ibrat of Delhi, completed by Gulām 'Alī Mashhādī 'Ishrat, appeared in Lucknow, 1858; and a version in a dialect, half Bhākā and half Hindūstānī, by 'Abd ul-Jalīl Balgrāmī, is mentioned in Rieu, *loc. cit.* A Pushtū translation by Ibrāhīm has been noticed in *Z. D. M. G.*, vol. xvi., p. 789.

Other Persian versions are:—(1) by Ḥusayn of Gāznah, mentioned in W. Pertsch, *Berlin Cat.*, p. 911; (2) by Mir 'Askarī 'Āqīl Khān Rāzī (*d.* A.H. 1108 = A.D. 1696); and (3) by Ḥusām ud-Dīn, who composed the Maḡnawī styled *حسن و عشق* in A.H. 1071 = A.D. 1660 and dedicated to 'Ālamgīr.

This splendid copy, containing a very fine specimen of Indian illustrations, was written only seven years after the author's death, as will appear from the date given in the colophon:—

تمام شد نسخهٔ پد و ماوت تَضِیف مَوْلَانَايِ مَوْلَا بَزْمِي بِتَارِخِ  
بِیست و نهم ماهِ ربيعِ الثانی سنه ۱۰۸۰ هجری بِخطِ اَقلِ خَلْقِ  
الله . . .

The first two folios are beautifully illuminated, and the copy is written in a good Nasta'liq.

## No. 298.

fol. 144; lines 15; size  $6\frac{1}{2} \times 3\frac{1}{2}$ ;  $4\frac{3}{4} \times 2\frac{1}{4}$ .

مشنوی شفا‌ئی

## THREE MAṢNAWĪS BY SHĪFĀ'Ī.

Hakim Sharaf-ud-Din Hasan Shifā'ī, son of Hakim Mullā Isfahānī, was a renowned physician in his day. He flourished during the reign of Shāh 'Abbās the Great (A.H. 1052 = A.D. 1642), to whose court he was attached. He was also for some time in the employ of Mīr Ḡiyāṣ-ud-Din Maṣṣūr of Shīrāz. Tāqī Aḥmadi, fol. 380<sup>b</sup>, mentions in his work that he cultivated the society of Shifā'ī for some time and had many literary discussions with him. He praises him (Shifā'ī) highly, and says that he composed poems with him which exceeded more than about one hundred and fifty in number. The number of poems that Shifā'ī composed singly was forty or fifty thousand, out of which he sent twenty thousand and twenty poems to India with three Maṣnawīs. His Maṣnawīs are all the outcome of his natural feelings. He was a past-master in all branches of poetry; though his Maṣnawīs and Qaṣīdahs may not come up to his odes, the style of which has a special beauty of its own, still they are excellent in their own way. He took the lyrics of Bābā Fīḡānī for his model.

He died in the year A.H. 1037, the 15th of Ramaḍān (A.D. 1628, 9th May).

For notices see Majma'-un-Nafā'is, fol. 193<sup>a</sup>; Sprenger, Oude Lib. Cat., p. 570; Rien, ii., p. 822; Bodl. Lib. Cat., p. 341; Riyāḍ-ush-Shu'arā, fol. 277<sup>a</sup>; Ātash Kadah, p. 183; Khulāṣat ul-Afkār, fol. 889<sup>b</sup>; Nishtar-i-Ishq, fol. 952; Yad-i-Bayḍā, fol. 117<sup>b</sup>; Ethé, India Office Cat., No. 1532.

Contents:—

## I.

fol. 1<sup>a</sup>.

مهر و مصیبت

OR,

"LOVE AND AFFECTION."

Beginning:—

الهی از سر عاشق نوازی  
دلی ده کاردان عشق‌بازی

This Maṣnawī was composed in A.H. 1021 = A.D. 1621, as would appear from the following chronogram:—

مغن را میکشودم پرده از چهر  
که ناگه رو نمود این نسخه مهر  
نهان فکر باطل کندم از بین  
که هم این نسخه مهر است تاریخ

## II.

fol. 42<sup>b</sup>.

Beginning:—

نمکدان حقیقت  
ای بشهد مغن ملاحضت مای  
بنمکدان طرز راه نمای

## III.

fol. 114<sup>b</sup>.

قصه عراقین

A Maṣnawī in imitation of Khāqānī's *Tuḥfat ul-'Irāqayn*. The title of the poem is given on fol. 113<sup>b</sup>.

Beginning:—

ای درد تو تشنه عراقین  
وی زهر تو مشکر مذاقین

Written in a good minute Nasta'liq, within gold-coloured borders.  
Not dated, apparently 12th century A.H.

## No. 299.

fol. 116; lines (central col.) 15, (margl. col.) 25;  
size  $9\frac{1}{4} \times 6$ ;  $7\frac{3}{4} \times 4\frac{1}{4}$ .

دیوان شفا'ی

• Diwān of Shifā'ī, consisting of Gāzals, Qasīdahs and Rubā'is without any order.



Beginning:—

یا جاعل المبادی یا علة العلل

fol. 113<sup>a</sup> (margin). Rubā'is.

Beginning:—

دو زخ نشس مرا جبین میبوسد  
 اخگر لب آه آتشین میبوسد  
 زان پیش که صرصر کند آتشبازی  
 می آید و پیش من زمین میبوسد

Written in a clear Nasta'liq, within gold-ruled borders.  
 Not dated, apparently 18th century.

No. 300.

fol. 213; lines 17; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $6 \times 3$ .

The same.

Another copy of Shifā'i's diwān, containing Ġazals and Rubā'is.  
 fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

تا عشق رفته روز ازل بر زبان ما  
 نازد بحرف عشق زبان در دهان ما

fol. 207<sup>b</sup>. Rubā'is.

Beginning:—

هر چند کریم است خدای عثار

Written in a fair Nasta'liq.  
 Dated A.H. 1254.

## No. 301.

fol. 53; lines 13-15; size,  $7\frac{1}{4} \times 4\frac{1}{4}$ ;  $5 \times 3$ .

دیوان محمد صوفی

## DÎWÂN-I-MUḤAMMAD ṢŪFÎ.

The biographers record several poets of the name of محمد صوفی, Muḥammad Ṣūfî, and confound them with one another. The author of the *Ṣuḥuf-i-Ibrâhîm*, fol. 498<sup>a</sup>-499<sup>a</sup>, notices not less than six different poets with the name of Muḥammad Ṣūfî, under the letter ص; e.g., -صوفی ماژندرانی-صوفی شیرازی-صوفی کرمانی-صوفی اردستانی-صوفی آملی and صوفی همدانی. The author of the *Âtash Kadah* mentions one صوفی اصفهانی; while in some *tadkirahs* we also find one صوفی کشمیری. But the fact that most of the verses quoted by the biographers under the life of each of the above poets are common, and are also found in the present copy of the *dîwân*, leads us to a reasonable conclusion that there are only two or three poets bearing the name محمد صوفی. The present Muḥammad Ṣūfî, author of this *dîwân*, who is generally confused with others, was originally a native of Mâzandarân, and to this the poet himself refers thus on fol. 11<sup>a</sup>—

مرا گجرات ازان گشت است مسکن  
که از ماژندرالم یادگار است

but as he travelled over almost the whole of Persia and also came to India, the biographers wrongly conclude that there were five or six poets of the same name belonging to different places. The author of the *Majma'-un-Nafa'is* wrongly calls this poet a native of *Shirâz*, and still expresses his inability to decide whether محمد صوفی شیرازی and محمد صوفی کرمانی are different or identical.

We can, however, rely upon the statement of the poet's contemporary biographer, Taqî Aḥadî, who notices only two poets of the name of Muḥammad Ṣūfî, namely, مولانا محمد صوفی استرآبادی and مولانا محمد صوفی ماژندرانی, and takes great precaution in distinguishing the one from the other. As this learned biographer places

both the poets under the letter م, we come to the conclusion that this Muḥammad Ṣāfi, like the other, adopted the poetical title of محمد, Muhammad, and not Ṣāfi, as wrongly asserted by almost all the biographers. Moreover, in the diwān we find the poet always adopting the takhalluṣ محمد. He was a great traveller and a distinguished follower of Ṣāfiism. He travelled to India during the reign of the emperor Akbar, and settled in Gujarāt, from where he performed several pilgrimages to Mecca and, according to some, spent his last days in Kashmīr. He made a selection of about 50,000 verses (according to some 60,000) from the diwāns of the earliest poets in A.H. 1010 = A.D. 1601, to which he gave the title of بستانه, Butkhānah (see Ethé, Bodl. Lib. Cat., No. 366). It was subsequently amplified by 'Abd-ul-Latīf 'Abd Ullah-al-'Abbāsi in A.H. 1021 = A.D. 1612, who added a preface and biographical notices of the poet and called it خلاصة احوال الشعراء. The author of the Majma'-un-Nafā'is says that the taḍkirah of Taqī Aḥādī consists of selections from the above work of Muḥammad Ṣāfi. His مساقی نامه, Sāqī Nāmah, comprising foll. 43<sup>b</sup>-53<sup>a</sup> of this copy, which he composed in A.H. 1000 = A.D. 1591 is very popular. Taqī Aḥādī states that while he was composing his well-known taḍkirah, between A.H. 1022-1024 = A.D. 1613-1615, Muḥammad Ṣāfi was residing at Gujarāt, where he (Aḥādī) repeatedly visited the poet. Here Muḥammad Ṣāfi made friendship with the celebrated Mullā Naẓīrī of Nishāpūr, with whom he very often held poetical discourses. An unpleasantness, however, arose between the two and Muḥammad Ṣāfi broke off relations with Naẓīrī, and did not even visit Naẓīrī in his last illness; he, however, joined his funeral procession, which took place in A.H. 1022 = A.D. 1613. Besides being well known for his Butkhānah and the Sāqī Nāmah, Muḥammad Ṣāfi enjoys a fairly wide reputation as a good Rubā'ī writer.

We do not find any reliable date of the poet's demise. In Bland, Journal Roy. As. Soc., Lond., ix., p. 165, we are told that he was still living in Gujarāt in A.H. 1038 = A.D. 1628; while the authors of the Nishṭar-i-'Ishq, Makḥzan-ul-Ġarā'ib, and a few others, give us to understand that while Jahāngir summoned the poet from Kashmīr, he died at Sirhind on his way to the imperial court in A.H. 1035 = A.D. 1625, and they give the following chronogram in support:—

مجردانه یکی شد بحق محمد صوفی

This date of the poet's death is also given in the Riyāḍ-ush-Shu'arā.

Notices on the poet's life will be found in Taqī Aḥādī, fol. 701<sup>b</sup>; Haft Iqlīm, fol. 309<sup>b</sup>; Mir'āt-ul-'Ālam, fol. 446<sup>b</sup>; Riyāḍ-ush-Shu'arā,



fol. 384<sup>b</sup>; *Tadkirah-i-Tāhir Naṣrābādī*, fol. 183<sup>a</sup>; *Ātash Kadah*, p. 243; *Yad-i-Baylā*, fol. 209<sup>a</sup>; *Majma'-un-Nafā'is*, vol. i., fol. 274<sup>b</sup>; *Makhzan-ul-Ġarā'ib*, fol. 811; *Nishtar-i-Ishq*, fol. 1579; *Ṣuḥuf-i-Ibrāhīm*, fol. 498<sup>b</sup>.

See also *Ethé*, *Bodl. Lib. Cat.*, No. 366; *Sprenger*, *Oude Cat.*, pp. 33, 88, 386 and 499; *Bland*, *Journ. Roy. As. Soc., Lond.*, ix., p. 165; *Blochmann's Ā'in-i-Akbarī*, vol. i., p. 590.

Contents of the diwān :—

fol. 1<sup>b</sup>. Qaṣīdahs without any alphabetical order.

Beginning as in *Sprenger*, *Oude Cat.*, p. 499 :—

آه ازین آسمان آتشبار  
داد ازین روزگار مردم غوار

fol. 13<sup>a</sup>. Ġazals, arranged in alphabetical order.

Beginning :—

هوس در سر شود آتش مرا اندر دل شبها  
نفس در میینه چون خنجر شود هنگام یاربها

The initial Ġazal quoted in *Sprenger*, p. 500, is the second in this copy.

fol. 34<sup>b</sup>. Rubā'is.

Beginning :—

روزی که نصیب دیدم آن مست آنجا  
افتاده دل شکسته از دست آنجا  
جائی افکند دست عشقم آنجا  
کافتاده فلک بفاک راهست آنجا

fol. 43<sup>b</sup>. The famous ماسقی نامه, *Sâqī Nâmah*.

\* Beginning as in *Sprenger*, *Oude Cat.*, p. 386 :—

الا ای دل مانده از کار و بار  
به مستی و دیوانگی سر برار

According to the following concluding verse the poet composed the *Sâqī Nâmah* in A.H. 1000 = A.D. 1572 :—

که نظم این گوهر آبدار (sic)  
ز تاریخ هجرت شد مستی هزار

Written in a fair Nasta'liq, within gold and coloured-ruled borders.  
Not dated, apparently 18th century.

## No. 302.

foll. 191; lines 14; size  $8\frac{3}{4} \times 5$ ;  $6 \times 3$ .

## فلک البروج

## FALAK-UL-BURÛJ.

A poem in imitation of Nizâmî's Haft Paykar, in the same metre and subject.

By Rûh-ul-Amîn.

Beginning with a preface:—

بروج معلقه اني عشر كه بر هفت اين نيلين حصار ازويكي هزار  
کردیده آله

Rûh-ul-Amîn was the poetical title of Mir Muḥammad Amîn of Shahristân in Iṣfahân, میر محمد امین شهرستالی المخلص به روح الامین. His elder brother, Mir Jalâl-ud-Dîn Husayn, who was succeeded by his cousin Mirzâ Raḡi (d. A.H. 1026 = A.D. 1616), held a very influential position under Shâh 'Abbâs I. Muḥammad Amîn came to the Deccan in A.H. 1013 or in A.H. 1010 = A.D. 1601 (see Rien, p. 675), and entered the service of Muḥammad Qulî Quṭb Shâh of Golconda (A.H. 988-1020 = A.D. 1580-1611). He gained the highest favour of the king, and was very soon honoured with the title of Mir Jumlah. Amîn, however, left the court, in a little distress, during the time of Sulṭân Muḥammad Quṭb Shâh (A.H. 1020-1083) and went to seek favour in the court of 'Adil Shâh of Bijâpûr, but being disappointed he left India and entered the court of Shâh 'Abbâs. Having failed to gain any high position under Shâh 'Abbâs, Amîn sent a petition to Jahângir praying for his admission in the emperor's court. On receiving the emperor's order Amîn fled from the court of Shâh 'Abbâs, and entered the Moghal emperor's service in A.H. 1027 = A.D. 1617. He held several high positions under this emperor, and continued to enjoy still more favours from Shâh Jahân, till he fell a victim on the 10th of Rabi' II., A.H. 1047

= A.D. 1637. See Ma'âşir-ul-Umarâ, vol. ii., p. 300. See also Şuḥuf-i-Ibrâhîm, fol. 345<sup>b</sup>; Rieu, ii., p. 675.

In the preface the poet, after praising God, deals in length with the praise of his patron Sultân Muḥammad Qulî Quṭb Shâh, for whom he wrote the present poem. On fol. 4<sup>b</sup> the title of the work is given thus این کتاب مستطاب بثلک البروج موموم گشت. Another title آسمان هشتم appears in the epilogue, fol. 182<sup>b</sup>:—

شد چو این کاخ سربلند تمام  
کردمش آسمان هشتم نام

This is the fourth poem of the poet's intended *Khamsah*. The first three being:—(1) On the loves of Parwîz; (2) a poem entitled *Maṭmah*; and (3) the *Laylâ Majnûn*. See Rieu, pp. 675 and 676, where a copy of the poet's *Laylâ Majnûn*, and the present poem (the fourth poem of the *Khamsah*) under the title آسمان هشتم, and also a copy of his *diwân* entitled گلستان ناز, are mentioned.

The date of composition, A.H. 1021 = A.D. 1612, is given on fol. 190<sup>b</sup>.

گشت یک بست چون فزون بهزار  
شد مکمل چو چرخ این گلزار

*Of* the line quoted in Rieu, *loc. cit.*, bearing the same date but in a different reading.

On fol. 187<sup>b</sup> the poet says that while composing this poem he suddenly lost his patron Sultân Muḥammad Qulî Quṭb Shâh, and that he then dedicated it to Sultân Muḥammad Quṭb Shâh, the successor of Muḥammad Qulî Quṭb Shâh.

#### Contents:—

- fol. 1<sup>b</sup>–10<sup>a</sup>. Preface.
- fol. 10<sup>b</sup>–11<sup>a</sup>. Blank.
- fol. 11<sup>b</sup>–83<sup>b</sup>. Introduction.

Beginning:—

ای روان افرین کردون ساز  
وی غنی از شریک و از انباز

After praising God and the prophet, the poet lavishes numerous panegyrics on Sultân Muḥammad Qulî Quṭb Shâh. The last part of the introduction deals with some valuable admonitions which the poet addresses to his son.



Beginning of the story on fol. 83<sup>b</sup>:—

بزم آرای این فساله خوش  
عود شادی نهاد در آتش

fol. 182<sup>a</sup>–191. *خاتمه*, or the epilogue.

Beginning:—

شد مسخر مرا چو ملک مضن  
کرد اقبال روی خویش بمن

Written in a clear Nasta'liq, within gold and coloured borders, with an ordinary frontispiece in the beginning.

Not dated, apparently 17th century.

### No. 303.

fol. 310; lines 19; size  $10\frac{1}{2} \times 5$ ;  $7\frac{1}{2} \times 3\frac{1}{4}$ .

دیوان اسیر

### DÎWÂN-I-ASÎR.

Mirzâ Jalâl Asir, son of Mirzâ Mu'min, of Isfahân, *مرزا جلال اسیر*, belonged to a noble Sayyid family of *Shahristân*. The author of the *Shuhuf-i-Ibrâhim* gives us to understand that during the reign of *Shâh Safi* (A.H. 1038–1052 = A.D. 1628–1642) the poet was put to prison for some time, and that he therefore adopted the poetical title of *امیر* (prisoner); but this seems to be erroneous, since we know that Asir as a poet enjoyed the warm favours from *Shâh 'Abbâs I.* (A.H. 996–1038 = A.D. 1587–1628), who gave him one of his daughters in marriage. The authors of the *Majma'-un-Nafâ'is*, *Nishtar-i-'Ishq*, and a few others, assert that Asir was a pupil of Mirzâ Faṣṭhî of Herat (see No. 305). Asir was in the habit of drinking, and died young from his excesses. Some biographers pass disparaging remarks on the style and sense of Asir's poems, and the author of the *Riyâḍ-ush-Shu'arâ*, in the course of his notice of the life of Mir Najât of Isfahân, bitterly condemns the low tone and the vulgar jokes in Asir's poems as well as in those of Zulâlî and *Shaukat* of Bukhârâ.

The author of the *Hamishah Bahâr*, however, attempts to excuse and defend Asir by saying that as the poet composed his poems in the state of intoxication and never revised them, his style is weak and the chain of his thoughts is unconnected. Asir never came to India, but, according to the author of the said *Hamishah Bahâr*, it would appear that (برادر رضاعي) a foster brother of the poet came to India.

There are some conflicting statements regarding the date of Asir's death.

The authors of the *Hamishah Bahâr* (*Oude Cat.*, p. 117) and the *Mir'ât-ul-Âlam* fix the poet's death in A.H. 1040 = A.D. 1630; but this is inconsistent with the fact that some chronograms on the events of A.H. 1044 and 1045 (A.D. 1634 and 1635) are found in the poet's *diwân* (see foll. 297<sup>b</sup>, 298<sup>a</sup> and 298<sup>b</sup>).

The author of the *Shuhuf-i-Ibrâhim* stands alone in asserting that Asir died in A.H. 1069 = A.D. 1658 at the age of forty. Now, if we admit this assertion, we have to come to a very unsatisfactory conclusion, that Asir was only a boy of nine years old at the time of *Shâh 'Abbâs's* death in A.H. 1038 = A.D. 1628, who, as we know for certain, was an intimate friend of Asir and married one of his daughters to the poet. We, therefore, accept the date A.H. 1049 = A.D. 1639 of the poet's death given by *Sirâj* (*Oude Cat.*, p. 149) and by the authors of the *Khulâsat-ul-Afkâr* and *Natâ'ij-ul-Afkâr*.

For notices on the poet's life and his work see: *Tadkirah-i-Tâhîr Nasrâbâdî*, fol. 54<sup>b</sup>; *Majma'-un-Nafâ'is*, vol. i., fol. 18<sup>b</sup>; *Mir'ât-ul-Âlam*, fol. 436<sup>a</sup>; *Yad-i-Baydâ*, fol. 18<sup>a</sup>; *Hamishah Bahâr*, fol. 3<sup>b</sup>; *Tadkirah-i-Husaynî*, fol. 29<sup>b</sup>; *Khulâsat-ul-Afkâr*, fol. 20<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 39<sup>a</sup>; *Makhzan-ul-Garâ'ib*, fol. 68<sup>a</sup>; *Natâ'ij-ul-Afkâr*; *Mir'ât-ul-Khayâl*, p. 106; *Âtash Kadah*, p. 229; *Nishtar-i-Ishq*, fol. 65<sup>b</sup>.

See also *Sprenger*, *Oude Cat.*, pp. 149, 342 and 343; *Rieu*, ii., p. 681; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1096-1100; *Ethé*, *India Office Lib. Cat.*, Nos. 1541-1551, etc.

#### Contents of the *diwân* :—

fol. 1<sup>b</sup>. Qasîdahs in praise of the Imâms, *Shâh Shâfi*, and others, without any alphabetical order.

Beginning :—

ای دالہ تسبیح خیالت دل دانا  
مر حلقہ مستان رخت دیدہ بینا

fol. 45<sup>a</sup>. *Qit'ahs*.

Beginning :—

خسروا نکتہ ز من بشنو  
تا تو باشی ز علم برخوردار

fol. 46<sup>b</sup>. Tarkīb-banda.

Beginning:—

خاک راه تو نو بهار چمن  
نقش پای تو یادگار چمن

fol. 48<sup>a</sup>. Maṣnawī.

Beginning of the first as in Ethé, India Office Lib. Cat., No. 1541:—

بود مشی در صف ارباب هوش  
کوش دلم روزه کشای سروش

The Maṣnawī are followed by three Tarkīb-banda.  
fol. 56<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

ای گلشن از بهار خیال تو سینها  
برگ گل از طراوت رویت مشینها

fol. 301<sup>a</sup>. Muḥammasât.

Beginning:—

گر پسندند بتان دیدۀ حیرانی را  
ورز آئینه کشایند گلستانی را  
بی مصبت چه کنم قالب بیجانی را  
ساز آباد بخدایا دل ویرانی را  
یا مده مهر بتان هیچ مسلمانی را

This *Khamsah* is on a Ġazal of *Kh*wajah Aṣafi, the son of Muḥmud-Dīn Nī'mat Ullah, who was the Wazīr of Sultān Abū Sa'īd. Aṣafi was a pupil of the celebrated Jāmi and a friend of Mir 'Alī Shīr. He died in A.H. 923 = A.D. 1517. A copy of his diwān is noticed in Ethé, Bodl. Lib. Cat., No. 990.

fol. 303<sup>a</sup>. Rubā'is.

Beginning:—

غم کرده ریاض جان مه وصال مرا  
آئینه ندارد دل خوشحال مرا  
صیاد ز بسکه دوستم میدارد  
بسته امست در آغوش قفس بال مرا



The last Rubā'ī runs thus:—

خورشید کله گوشت دستار کسی  
گلشن چمن سایه دیوار کسی  
دل سوخته گرمی بازار کسی  
آئینه در خانه دیوار کسی

There are altogether ninety-three Rubā'īs in this copy.

Scribe غلام محمد جلالوری.

In the colophon we are told that the transcription was completed at Lahore on Friday, A.H. 1047, during the reign of 'Alamgir; but we know for certain that no 'Alamgir ruled in India in the year 1047.

fol. 1<sup>b</sup>, 10<sup>b</sup>, 223<sup>a</sup>–238<sup>b</sup> and 309<sup>a</sup>–310<sup>a</sup> are supplied in a later hand.

Written in a fair Nasta'liq, within coloured borders.

### No. 304.

fol. 388; lines 15; size 9 × 5; 7½ × 3½.

The same.

Another copy of Asir's diwān.

fol. 1<sup>b</sup>. Ġazals partially arranged in alphabetical order.

Beginning as in the preceding copy:—

ای گلشن از بهار خیال تو مینها ان

The Ġazals and the Qasīdahs are intermixed in this copy.

fol. 289<sup>b</sup>. Tarkīb-bands.

Beginning as in the preceding copy:—

خاک راه تو نوبهار چمن ان

fol. 297<sup>b</sup>. Qit'ahs.

Beginning:—

جوهر تیغ فتح شاه صفتی ان

The Qit'ahs are followed by a few Qasīdahs and Ġazals.  
fol. 305<sup>b</sup>. Maḡnawīs.

Beginning:—

مرشد جم مژگه غفران پناه  
مخسور دریا دل خلد انتخابه

fol. 316\*. Tarji'bands, not found in the preceding copy.

Beginning:—

پیمانه گل است و همیشه بلبل  
ساقیست چمن چمن تغافل

The burden runs thus:—

داد از تو و از مروت تو  
دیوانه شدم برخصت تو

The Tarji'bands are followed by a Qit'ah, after which run some Gazals ending in the letters م to ی.

On fol. 318\* we find the following note:—

بتاریخ روز پنجمینم نوزدهم شهر شوال ۱۰۹۸  
شاهجهان آباد مسوده نموده شد

fol. 385\*. Rubā'is.

Beginning as above:—

غم کرده ریاض جان مه وصال مرا الخ

This copy contains thirty-eight Rubā'is in all.

The colophon says that this copy was transcribed on the 12th Muharram, A.H. 1099, at Shāhjahānābād.

Scribe محمد ربیع مشهدی.

Written in ordinary Nasta'liq, within gold and coloured borders, with a faded frontispiece.

## No. 305.

foll. 121; lines 17; size  $9\frac{1}{2} \times 4\frac{3}{4}$ ;  $7 \times 3$ .

## دیوان فصیحی

## DÎWÂN-I-FAṢĪHÎ.

Mirzâ Faṣîhî, مرزا فصیحی هروی, was a native of Herat; but, as he was descended from the celebrated devotee Khwājah Abū Ismā'il 'Abd Ullah Anṣārī al-Harawī, خواجه ابو اسمعیل عبد الله انصاری, (who was born in A.H. 396 = A.D. 1005 and died A.H. 481 = A.H. 1088, and is the author of several well-known works, e.g., *Manāzil-us-Sā'irīn*, منازل السائرین, *Ṭabaqāt-us-Ṣūfiyah*, طبقات الصوفیه, *Zād-ul-Ārifīn*, زاد العارفين, etc.) he is also known as Faṣîhî Anṣārī, فصیحی انصاری. He was a contemporary of the distinguished poet Ḥakim Sharaf-ud-Dīn Ḥasan Shifā'ī of Isfahān, who was the chief physician of Shāh 'Abbās the Great, and who died on the 5th of Ramaḍān, A.H. 1037 = 9th May, A.D. 1628. The poets Nāẓim Harawī, d. A.H. 1081 = A.D. 1670 (who was the favourite court poet of 'Abbās Qulī Khān Shāmlū, the Beglerbeg of Herat, and composed a *Yūsuf Zalikḥā*, یوسف و زلیخا, in imitation of Firdausī in A.H. 1072 = A.D. 1661), Mirzâ Jalāl Asfī, d. A.H. 1049 = A.D. 1639 (a drunkard and a great friend of Shāh 'Abbās), and Darwish Wālih (see below) were the pupils of Mirzâ Faṣîhî. Anjī Naṭanzī, Malik Mashriqī, and Faṣîhî were the favourite companions of Mir Ḥasan Beg Shāmlū, governor of Khurāsān, who succeeded to the post of his father Ḥusayn Khān, A.H. 1027 = A.D. 1617, and died in A.H. 1050 = A.D. 1640, towards the end of Shāh Ṣafī's reign (A.H. 1038-1052 = A.D. 1628-1642).

This Ḥasan Shāmlū, an ardent admirer of poetry, was himself a poet, and has left, according to Tāhir Naṣrābādī and the author of the 'Ālam Ārā, a *diwān* of about three thousand lines. While enjoying the learned society of Ḥasan Beg, Faṣîhî generally held poetical discourses with Ḥakim Shifā'ī, which at last ended in a quarrel between these two poets. Ārzū, in his *Majma'un-Nafā'is*, states that Faṣîhî had great longings to visit India and made several attempts to come to the court of the then Mughal emperor, but Ḥasan Beg Shāmlū, who considered Faṣîhî's company a source of literary pleasure, seriously objected



to such a separation, and that the poet, thus disappointed, sent at last a copy of his *diwān* to Āgrah. Mirzā Iskandar Beg, in his *‘Ālam Ārā*, says that in A.H. 1031 = A.D. 1621 *Shāh ‘Abbās* the Great (while in Herat), on hearing the wide reputation of Faṣīḥī, summoned the poet to his court and enlisted him among the court poets. This king, a great patron of learning, entertained high regard for Faṣīḥī and rewarded him in various ways. The author of the *Ātash Kadah* remarks that Faṣīḥī, besides being a poet of great celebrity, was a good calligrapher particularly well-versed in writing the *Shikastah* hand. Ṭāhir Naṣrābādī says that Faṣīḥī has left about six thousand verses. According to Sirāj (Oude Cat., p. 151) Faṣīḥī died in A.H. 1046 = A.D. 1636; but the chronogram,

بگو فصیحی آزاده موی چیت شد

composed by Faṣīḥī's pupil Wālih, found in his *diwān*, fol. 67<sup>a</sup> (noticed somewhere below), expresses the date of the poet's death in A.H. 1049 = A.D. 1639, and this date of course is more reliable.

For notices on his life see: *‘Ālam Ārā-i-‘Abbāsi*, fol. 321<sup>b</sup>; Ṭāhir Naṣrābādī's *tadkirah*, fol. 143<sup>b</sup>; *Majma‘un-Nafā‘is*, vol. ii., fol. 357<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 146<sup>b</sup>; *Ātash Kadah*, p. 204; *Makhzan-ul-Garā‘ib*, fol. 625; *Yad-i-Baydā*, fol. 175<sup>b</sup>; *Nishtar-i-‘Ishq*, fol. 1328, etc.

See also Sprenger, *Oude Cat.*, pp. 91, 113, 127, 151.

Copies of his *diwān* are noticed in Sprenger, *Oude Cat.*, p. 390, and *Ethé*, *India Office Lib. Cat.*, No. 1537.

The following note on a fly-leaf at the beginning of the copy No. 306, says that the *diwān* of Faṣīḥī has been printed in Muḥaffarpūr (*Chashmah-i-Nūr* Press)—

دیوان فصیحی بمطبع چشمه نور مقام مظفرپور طبع شد

Contents of the *diwān* :—

fol. 1<sup>b</sup>. *Qasīdahs*.

Beginning as in *Ethé*, *India Office Lib. Cat.*, No. 1537 :—

هین که صبا بر فکند پرده ز رخسار یار  
وز دل شب جلوه کرد صبح پسین آشکار

fol. 34<sup>b</sup>. *Tarkīb-bands*.

Beginning as in *Ethé*, *Ind. Office Lib. Cat.* :—

هرچند که من شعله افسرده غبارم  
در خرمن خود موخته از یاد بهارم

fol. 49<sup>b</sup>. Tarjī'bands.

Beginning:—

ماقیا می ده که در جوشست خون نو بهار  
تا بخون خویشتن سوزیم یکدم شعله وار

The burden runs thus:—

زیب اورنگ خراسان خان عالیشان حسین  
ای بنامت زنده نام میرزا سلطان حسین

fol. 51<sup>b</sup>. Qit'ahs.

Beginning:—

دی نو بهار صبح درون آمد از درم  
بستم شگفته روی تر از صبح نو بهار

fol. 66<sup>a</sup>. Ġazals arranged in alphabetical order.

Beginning:—

بردیم باز بر سر نظاره دیده را  
کردیم رام دیده نگاه رمیده را

fol. 108<sup>b</sup>. Rubā'is.

Beginning:—

هرگز لبم آشنای یارب نشود  
کز لومیدی جهان لبالب نشود  
هرگز نکشم از سر حسرت آهی  
کز سوز دلم زمانه در لب نشود

The last Rubā'ī runs thus:—

ای غم که مسافر جهان پیمائی  
ای تازه بهار چمن رحنائی  
گر حال فصیحی ز تو پرسند بگوی  
در صحبت خلق مرو از تنهائی

There are altogether one hundred and sixty Rubá'is in this copy.  
Written in a good Nasta'liq.  
Not dated, apparently 18th century.

## No. 306.

fol. 15; lines (central column) 14; (marginal column) 32;  
size  $9\frac{1}{2} \times 7\frac{1}{2}$ ;  $5\frac{1}{4} \times 4\frac{1}{4}$ .

The same.

A smaller copy of Faṣḥī's dīwān containing only Ġazals, in alphabetical order, and a few Rubá'is.

fol. 1<sup>b</sup>. Ġazals.

Beginning:—

خدایا روزی مطلب پرستان ساز جنت را  
که دوزخ جنت است آتش پرستان مصیبت را

For the different readings of this verse see: Sprenger, *Oude Cat.*, p. 390, and Ethé, *India Office Lib. Cat.*, No. 1537.

fol. 14<sup>b</sup>. Rubá'is.

Beginning (on the margin):—

هرگز چشم بروی او را نشود  
کز موج نگاه دیده دریا نشود  
همچون مژده زیاده در دیده خلد  
کز نیم نگه صرف تماشا نشود

The following well-known Rubá'i of the poet runs thus on the margin of fol. 15<sup>b</sup>:—

ای روی ترا ترجمه در دین مصحف  
وز غال و خطب یافته تزیین مصحف  
یک نقطه سهو در همه روی تو نیست  
گویا بخط مصنف است این مصحف



The MS. ends with the following Rubā'ī:—

راه در دوست آشکارا مسپار  
 تا محرم پا بود درین ره رفتار  
 یا پای چنان نه که نمائد نقشی  
 یا نقش قدم با قدم خود بردار

This copy contains nineteen Rubā'īs in all.

Written in a fair Nasta'liq.

Dated Shā'bān, A.H. 1148.

fol. 1<sup>b</sup> bears the signature of Sir Gore Ouseley.

### No. 307.

fol. 30; lines 13; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

The same.

Another copy of Faṣīḥī's diwān identically agreeing with the preceding copy.

Written in ordinary Nasta'liq.

Dated 22nd Ṣafar, 1276.

Scribe وحید الدین بن احمد

### No. 308.

fol. 330; lines (centre col.) 17; (margl. col.) 28;  
 size  $9\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

کلیات قدسی

### KULLIYĀT-I-QUDSĪ.

Hāji Muḥammad Jān (and not Muḥammad Khān as found in Ethé, Bodl. Lib. Cat., col. 365, No. 2067) Qudṣī, حاجی محمد جان قدسی, المشهدی, was born at Mashhad. He took the poetical title Qudṣī

from the holy shrine of his native place, Mashhad. In his youth he performed a pilgrimage to Mecca and then came to India, according to the author of the *Yad-i-Baydâ*, in A.H. 1041 = A.D. 1631, where he found a very benevolent patron in 'Abd Ullah Khân Firûz Jang, who came to India towards the end of Akbar's reign, was raised to the rank of 6000 by Jahângir, and died in Shâh Jahân's reign, A.H. 1054 = A.D. 1644. 'Abd Ullah Khân, as a token of appreciation of the poet's meritorious attainments, handsomely rewarded him and afterwards introduced him to the court of Shâh Jahân, according to the author of the *Khazânah-i-Âmirah*, in Rabi' II., A.H. 1042 = A.D. 1632. The emperor was highly pleased with Qudsi, and liberally rewarded him on various occasions. The author of the *Khazânah-i-Âmirah* narrates that in A.H. 1042 = A.D. 1632 Qudsi, when he first interviewed Shâh Jahân, addressed a Qasidah to the emperor and received a handsome reward, and that on the 16th of Shawwâl, A.H. 1045 = A.D. 1635, the poet was again rewarded for a poem composed on the occasion of جشن نوروز, and that in the middle of Rabi' I., A.H. 1094 = A.D. 1639, he received one hundred *muhurs* for a single verse in praise of the emperor, and that, in the beginning of A.H. 1054 = A.D. 1644, when the poet composed a Qasidah on the occasion of the king's daughter Jahânârâ's escape from a burning fire he was handsomely rewarded with gold and a *Khil'at*.

Qudsi enjoyed a reputation in no way inferior to that of his contemporary Tâlib-i-Kalim, who entered the court of Shâh Jahân only a short time before Qudsi, and was honoured by the emperor with the title of ملك الشعرا. The fact that Qudsi and Kalim, both enjoying almost equal reputation, lived at the same time in the court of Shâh Jahân has led several biographers, e.g., the authors of the *Riyâd-ush-Shu'arâ*, *Majma'-un-Nafâ'is*, *Nishtar-i-Ishq*, etc., who are followed by Dr. Ethé in his *Bodl. Lib. Cat.*, No. 1102, to come to a false conclusion that Qudsi received the above title of ملك الشعرا from Shâh Jahân. Muḥammad Sâlih, in his well-known work *'Amal-i-Sâlih* (vol. ii., fol. 738\*), which he completed in A.H. 1070 = A.D. 1659, distinctly tells us that although Qudsi was entitled to rise to the dignity of ملك الشعرا, he was forestalled by Tâlib-i-Kalim, who was honoured with the above title before Qudsi's arrival, and maintained it without any change till the last:—

ابر طالب متخلص به کلیم . . . چون گفتارش هوش فریب  
و دلاویز طبعش معنی رس و فیض آمیز بود ب خطاب ملک الشعرا  
امتیاز یافت — اگرچه استحقاق این منصب جلیل القدر حاجی  
مصدق جان قدمی داشت اما ازین رو که پیش از رسیدن حاجی



او باین خطاب سرغزازی یافته بود تا دم آخر برو بطل ماند و  
تغیری بدان راه نیافت

Tāhir Naṣrābādī commits a further chronological error in asserting that both Tālib-i-Āmulī (d. A.H. 1035 = A.D. 1625) and Qudsi lived at the same time in the court of Shāh Jahān, and that Qudsi occupied a higher position than Tālib in the imperial court. A perusal of the biographical accounts of these two poets would at once reveal that Qudsi entered the court of Shāh Jahān several years after the death of Tālib-i-Āmulī.

The statement of the author of the *Makhzan-ul-Garā'ib* that Qudsi was a pupil of Tālib-i-Kalīm is not supported by any other biographer and seems to be quite unfounded. Qudsi is admitted on all hands to be specially skilful in Qasīdahs and Maṣnawīs. According to best authorities he died in A.H. 1056 = A.D. 1646, either in Lahore, as is mentioned by the author of the *Khazānah-i-Āmirah*, or in Kashmīr, where, according to some, the poet spent the last days of his life.

Tāhir Naṣrābādī states that Qudsi left two sons, and that his remains were transferred to Mashhad.

The author of the *Khulāṣat-ul-Afkār*, however, gives the date of the poet's death in A.H. 1055 = A.D. 1645; but the first date is confirmed by the following chronogram composed by a contemporary poet of Qudsi:—

دور از ان بلبل قدسی چمن زندان شد

Dr. Ethé, in his *India Office Lib. Cat.*, No. 1552, under a serious misconception, accuses the author of the *Mir'āt-ul-Khayāl* of having given the date of Qudsi's death after A.H. 1069 = A.D. 1658. The learned doctor has failed to see that the date A.H. 1069 is meant for the death of Shāh Jahān and not for that of Qudsi, which is said in a few lines to have taken place in A.H. 1055 = A.D. 1645:—

... و بظاب ملک الشعرائی که مهین پایه صاحب مضان  
است مر افرازی یافت و در مدحت مرای مرآمد مشغوران عهد  
گشته فی شهرور منه الف و خمس و خمسين بمقر اصلي مستانس  
گردید الخ

As regards the date of Shāh Jahān's death the author refers thus:—

اکثری از ثقات برانند که در تیموریه هیچ پادشاهی جامع این  
همه صفات مستحسن بظهور نیامده می و یکسال و چند ماه بعین



کامرانی گذرانیده فی مشهور منه الف و تسع و مستین در قلعه  
اکبر آباد چنانچه مشهور است منزوی گردید و پس از چند سال  
بدارالحد انتقال فرمود ان

For notices on Qudsi's life and works see: Tāhīr Naṣrābādī, fol. 129<sup>a</sup>; Majma'-un-Nafā'is, vol. ii., fol. 387<sup>a</sup>; Natā'ij-ul-Afkār, p. 345; Mir'āt-i-Āftāb Numā; Khulāṣat-ul-Afkār, fol. 147<sup>a</sup>; Riyāḍ-ush-Shu'arā, fol. 334<sup>b</sup>; Makḥzan-ul-Ġarā'ib, fol. 678; Ātaṣh Kadāh, p. 131; Yad-i-Bayḍā, fol. 186<sup>a</sup>; Khazānah-i-Āmirah, fol. 285<sup>b</sup>; Mir'āt-ul-Khayāl, p. 135; Nishtar-i-'Ishq, fol. 120, etc.

See also Rieu, ii., p. 684, and iii., p. 1001; W. Pertsch, Berlin Cat., pp. 917 and 918; Sprenger, Oude Cat., pp. 90, 128, 151 and 536; Ethé, Bodl. Lib. Cat., Nos. 1102-1111; Ethé, India Office Lib. Cat., Nos. 1552-1557, etc., etc.

#### Contents :—

The prose preface by Jalāl-ud-Dīn Muḥammad Tabāṭabā'i of Isfahān (who came to India in A.H. 1044 = A.D. 1634 and became a court chronicler of Shāh Jahān) finished in Āgrah the 11th of Rabī' I., A.H. 1048 = July 23, A.D. 1638, and noticed in Ethé, India Office Lib. Cat., No. 1552, is not found in any copy of Qudsi's works in this library.

#### I.

fol. 1<sup>b</sup>. Zafar Nāmah-i-Shāh Jahānī, ظفر نامه شاهجهانی, also called Zafar Nāmah-i-Shāh Jahān Pādishāh, ظفر نامه شاهجهان پادشاه, a Maṣnawī relating to the exploits of Shāh Jahān.

Beginning :—

بصد خدائی زبانم کشود  
که شد منصرف در وجودش وجود

According to the authors of the Riyāḍ-ush-Shu'arā, Makḥzan-ul-Ġarā'ib, Khulāṣat-ul-Afkār and others, Qudsi left this Maṣnawī incomplete and it was subsequently finished by Ṭalīb-i-Kāfīm, but see Rieu, ii., p. 686. It is divided under the following headings :—

fol. 6<sup>a</sup>.

تولد شاهجهان

fol. 7<sup>a</sup>.

حلیه شاهجهان

fol. 9<sup>b</sup>

نسب نامه شاهجهان

fol. 23<sup>a</sup>.

مکتب نشستن شاهجهان

fol. 24<sup>b</sup>.

شیر کشتن شاهجهان

fol. 27<sup>b</sup>.

مرخص شدن شاهجهان بچنگ رانا

fol. 33<sup>a</sup>.

تولد بیگم صاحب ; تولد دارا شکوه

fol. 33<sup>b</sup>.تولد شاه شجاع ; فرستادن جهانگیر شاهجهانرا بهم  
دکنfol. 38<sup>a</sup>.

رفتن شاهجهان بر مر گجرات

fol. 40<sup>a</sup>.

فتح کانکره

fol. 42<sup>a</sup>.

تولد اورنگ زیب

fol. 42<sup>b</sup>.

توبه کردن شاهجهان از شراب

fol. 44<sup>a</sup>.

متوجه شدن شاهجهان بجانب دکن

fol. 46<sup>a</sup>.

جنگ داراب با یاقوت خان دکنی

fol. 47<sup>a</sup>.

فتح خاندیس و برار

fol. 54<sup>b</sup>.

تولد مراد بخش

fol. 55<sup>a</sup>.

وفات جهانگیر

fol. 58<sup>b</sup>.

گفته شدن مشاهذاد ها

fol. 59<sup>a</sup>.

جلوس شاهجهان بر تخت سلطنت

fol. 63<sup>b</sup>.

آمدن بادشاه توران بر سر کابل

fol. 72<sup>a</sup>.

ایلچی فرستادن بجانب ایران

fol. 75<sup>b</sup>.

فتح قلعه قندهارک

fol. 77<sup>a</sup>.

مردن ممتاز محل

fol. 78<sup>b</sup>.

تعریف مقبره ممتاز محل

fol. 79<sup>a</sup>.

فرستادن آصفخانرا بتسخیر دکن

fol. 80<sup>a</sup>.

فتح بندر هوگلی

fol. 82<sup>b</sup>.

دامادی دارا شکوه و سلطان شجاع

fol. 85<sup>b</sup>.

رخصت صفدر خان بایران و نقل نامه که بشاه  
صفي نوشته

fol. 88<sup>a</sup>.

جنگ اورنگ زیب با فیل

fol. 95<sup>a</sup>.

گرفتن قلعه دولت آباد

fol. 104<sup>a</sup>.

فرستادن سلطان شجاع را بدکن



fol. 104<sup>b</sup>.

آغاز دامستان سال یازدهم

(Beginning as in Rieu, ii., p. 685<sup>a</sup>, Art. viii., Ethé, Bodl. Lib. Cat., No. 1106, and Ethé, India Office Lib. Cat., No. 1553, Art. 2.)

fol. 105<sup>b</sup>.

فتح آشام بسرداری اسلام خان

fol. 110<sup>a</sup>.

تعریف باغ مرهند

fol. 111<sup>a</sup>.

رفتن پادشاه بسیر کشمیر

fol. 113<sup>a</sup>.

باغی شدن چهار سنگه بندیده

fol. 117<sup>b</sup>.

تتمه جنگ چهار سنگه بندیده

fol. 120<sup>a</sup>.

توجه رایات تصرف آیات بجانب دکن و پیشکش  
فرستادن عادل شاه و قطب شاه

fol. 122<sup>b</sup>.

مراجعت پادشاه از دکن بسوی اکبر آباد

fol. 125<sup>b</sup>.

نامه پادشاه بعلمیردانشان

This section ends on fol. 127<sup>a</sup> with the following line:—

کتابی که باشد چنین جلد آن  
بود در خور ذکر شاه جهان

fol. 127<sup>b</sup>–128<sup>a</sup> blank.

## II.

Another Masnawi in a different metre. This section contains poems in praise of Shāh Jahān, gardens of Kashmir and some edifices of Shāh Jahān's time.

fol. 128<sup>b</sup>. Beginning of the first poem as in Ethé, Bodl. Lib. Cat., No. 1104, and Ethé, India Office Lib. Cat., No. 1552, Art. 4:—

بنام پادشاه پادشاهان  
 سرافرازی ده صاحب کلاهان  
 خداوندی که زیب کن فکان داد  
 جهان را زیست از شاه جهان داد

This poem, without any title here, is evidently in praise of *Shāh Jahān* and not in praise of *Kashmir* (تعریف کشمیر دلهذیر), as wrongly designated in the aforesaid two catalogues by Dr. Ethé. The second, on fol. 129<sup>a</sup>, is *مناجات*; and the third, fol. 130<sup>a</sup>, is in praise of *Kashmir*, and begins thus:—

خوشا کشمیر و خاک پاک کشمیر  
 که سر بر زد بهشت از خاک کشمیر

The subsequent poems are in praise of:—

fol. 133<sup>b</sup>.

باغ فرح بخش

fol. 134<sup>b</sup>.

باغ فیض بخش

fol. 135<sup>a</sup>.

باغ نشاط

fol. 135<sup>b</sup>.

باغ جهان آرا

fol. 136<sup>a</sup>.

باغ صادق آباد ; باغ نسیم ; باغ الهی ; نور باغ

etc., etc. باغ تالاب صفاپور ; باغ بصرآرا

The poem in praise of the throne of *Shāh Jahān* begins thus on fol. 142<sup>b</sup>:—

زهی فرخنده تخت پادشاهی  
 که شد سامان بتائید الهی

Dr. Ethé, in his *India Office Lib. Cat.*, No. 1552, Art. 4, wrongly asserts that the chronogram—

### سریر پادشاه بزم آرای

with which this poem ends, expresses the date (A.H. 1044 = A.D. 1634) of completion of the *Maṣnawī* entitled *در تعریف کشمیر*.

The opening line of this poem, quoted above, as well as the following concluding lines, which include the said chronogram besides one more, will at once suggest that it exclusively refers to the throne of *Shāh Jahān* and not to the completion of any *Maṣnawī* :—

سعادت در سر این تخت از آنست  
که جای ثانی صاحبقرانست  
شهنشاه حقیقی و مجازی  
شهاب الدین محمد شاه غازی  
بترتیبش فلک را کرد الهام  
فلک در پنج سالش داد اتمام  
چو تاریخش زیان پر رسید از دل  
بگفت اورنگ شاهنشاه عادل  
بود تاریخ این تخت فلک مای  
سریر پادشاه بزم آرای

Both the chronograms, viz., *اورنگ شاهنشاه عادل* and *سریر پادشاه بزم آرای*, express the date A.H. 1044 of the completion of *Shāh Jahān's* throne, which the poet says was completed in course of five years. This is followed by a poem in praise of *خوابگاه*, or the sleeping chamber of *Shāh Jahān*. The last poem under this section on fol. 143<sup>b</sup> is on human frailty, and begins thus :—

مسلمانان فغان زین ناتوانی  
که دارد در کمالم زندگانی

- Compare from Ethé, *Bodl. Lib. Cat.*, No. 1107, where it appears as a separate poem.



See also Ethé, India Office Lib. Cat., No. 1552, Art. 5.  
fol. 146<sup>a</sup>. Blank.

## III.

fol. 146<sup>b</sup>. Another Maṣnawī.

Beginning as in Ethé, Bodl. Lib. Cat., Nos. 1102, Art. 3, and 1107,  
Art. 3; Ethé, India Office Lib. Cat., No. 1552, Art. 6:—

زنده دلی بهر تماشاى هند  
رفت ز کشمیر باقصای هند

fol. 151<sup>a</sup>. Blank.

## IV.

fol. 151<sup>b</sup>. Another Maṣnawī.

Beginning as in Ethé, India Office Lib. Cat., No. 1552, Art. 3:—

بنام خدائی که روز نصیب  
به پیمانه ام کرد پیمان دروست

This section consists of nearly sixty poems on various subjects, each  
of which is indicated by a heading.

fol. 191<sup>b</sup>-192<sup>a</sup>. Blank.

## V.

fol. 192<sup>b</sup>. Qasīdahs, arranged in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1552:—

من آن نیم که کنم سرکشی ز تیغ جفا  
چو شمع زنده سرخویش دیده ام در پا

The Qasīdahs are in praise of Shāh Jahān, Shāh 'Abbās, the Imāms,  
and others.

fol. 258<sup>a</sup>. Tarkīb-bands.

Beginning as in Ethé, India Office Lib. Cat. (*ibid.*):—

ای دل چه شوی مشاد که ایام بهار است

fol. 275<sup>b</sup>. Tarjī'bands.

The first is on the death of the poet's son, and begins thus:—

در غریبی دل و جان روز و شبم نوحه مىرسانست  
مونس جان و دلم تا بوطن در چه بالانست

The burden runs thus:—

بهر فرزند من آنکس که دمی بوده غمین  
داغ فرزند نه ببند چه دعا بهتر ازین

fol. 282<sup>a</sup>. Qit'ahs, relating to several contemporary events each of which is dated by a chronogram.

Beginning of the first Qit'ah:—

تمام کرد بازی بهشت آبادی  
فضا بامر خداوند لطف بار خدا

fol. 286<sup>b</sup>-287<sup>a</sup>. Blank.

## VI.

fol. 287<sup>b</sup>. Ġazals in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1555:—

زود به کردم من بیصبر داغ خویش را  
اول شب میکشد مجلس چراغ خویش را

fol. 323<sup>b</sup>. Rubā'is.

Beginning:—

تنها نه دلم بدیدۀ تر نازد  
هر عضو من بعضو دیگر نازد  
دل روی بدیده دارد و دیده باشک  
دریا بصدف صدق بگوهر نازد

There are altogether one hundred and fifty Rubā'is in this copy.

Written in a clear Nasta'liq, within coloured borders.

Not dated, apparently 18th century.

## No. 309.

fol. 296; lines 15; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3\frac{1}{4}$ .

The same.

Another copy of Qudsi's Kulliyât.

## Contents:—

fol. 1<sup>b</sup>. Qasidahs.

Beginning as above:—

من آن نیم که کنم سرکشی ز تیغ جفا الح

fol. 101<sup>b</sup>. Tarkib-bands.

Beginning as above:—

ای دل چه شوی شاد که ایام بهار است الح

fol. 105<sup>b</sup>. Tarji'bands.

Beginning:—

ای کرده کرشمه را کمندی  
بر هر نکست ز ناز بندی

The burden runs thus:—

بیشینم و سر کشم سوی جیب  
تا صبر دري کشاید از خیب

The above Tarji'band is found on fol. 279<sup>b</sup> in the preceding copy.fol. 112<sup>b</sup>. Another series of Tarkib-bands.

Beginning:—

سنگ زیر سر ز سر گردانیم سنگ آسیامت  
کس نمیداند که روزی من کجا روزی کجاست

fol. 142<sup>b</sup>. Gazals in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1552:—

داده عشقم بادۀ نایی که میسوزد مرا  
خوردۀ ام از جام خضر آبی که میسوزد مرا

fol. 181<sup>b</sup>. Rubā'is.

Beginning:—

مردان همه برك ترك عالم سازند  
کي نصرت قباد و مسند جم سازند  
بر چرخ ستاره گرد دارند چه باک  
آئینه زنان نگین حاتم سازند



fol. 196<sup>b</sup>. *Maṣnawī*. This section contains some confused series of detached *Maṣnawīs* relating to some events of *Shāh Jahān's* reign. These *Maṣnawīs* form a portion of the *ظفر نامہ شاہجہانی* already noticed under the preceding No., where the subjects are arranged in a more systematic order.

The first *Maṣnawī* begins thus:—

در اثنای هر عهد از روزگار  
کند اقتضا لطف پروردگار

This *Maṣnawī* is found on fol. 59<sup>a</sup> of the preceding copy under the heading *جلوس شاہجہان بر تخت سلطنت*.

fol. 164<sup>b</sup>. Another *Maṣnawī* identical with the one on fol. 143<sup>a</sup> of the preceding copy.

Beginning:—

مسلمانان فغان زین ناثوانی الخ

fol. 268<sup>a</sup>. Another *Maṣnawī*.

Beginning:—

ای ز هوس گشته چنین تیرہ روز  
آنشی از عشق ز دل بر فروز

This poem belongs to Section III. in the preceding copy.

fol. 275<sup>a</sup>. Another *Maṣnawī*.

Beginning:—

بنام پادشاه پادشاہان الخ

These poems belong to Section II. in the preceding copy, most of which are in praise of the gardens of *Kashmīr*.

Written in ordinary *Nasta'liq*.

Not dated, apparently 19th century.

## No. 310.

fol. 155; lines 25; size  $11\frac{1}{4} \times 6$ ;  $9\frac{1}{4} \times 4$ .

دیوان قدسی

## DÎWÂN-I-QUDSÎ.

The lyrical poems of Qudsî, containing:—

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

ای غبار مقدمت زیب لوای جبرئیل  
وز شرف نعل براقیت فرق مای جبرئیل

The Qaṣīdahs are arranged in alphabetical order except the first one.

fol. 63<sup>a</sup>. Tarkīb-bands.

Beginning:—

ای بضمم ز خط نوشته میل الخ

fol. 66<sup>a</sup>. Tarjī'bands.

Beginning:—

ای کرده کرشمه را کمندی الخ

fol. 71<sup>b</sup>. Another series of Tarkīb-bands.

Beginning:—

سنگ زیر سر ز سر گردانیم سنگ آمیاسیت الخ

fol. 91<sup>b</sup>. Ġazals, partially in alphabetical order.

Beginning:—

زود به کردم من بیصبر داغ خویش را الخ

fol. 129<sup>b</sup>. Rubā'is.

Beginning:—

دنیا مطلوب طالب دین نشود  
شهادی آن شیشته این نشود  
بار دل عارف نشود جلوه دهر  
آئینه ز عکس کوه سنگین نشود

This copy contains about three hundred and eighty Rubá'is in all. Written in a good Nasta'liq, within coloured borders, with a frontispiece.

Not dated, apparently 18th century.

### No. 3II.

fol. 293; lines 17; size  $10 \times 6$ ;  $7\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان سلیم

### DÎWÂN-I-SALÎM.

Muhammad Quli, with the poetical title Salim, محمد قلی سلیم, was a native of Tih-rân. The author of the *Yad-i-Baydâ* calls the poet a *Turushti* of the Turkish tribe. Like Mullâ Subâhi, Salim was for some time attached to Mirzâ 'Abd Ullah, governor of Lâhijân, and subsequently came to India during the reign of Shâh Jahân. Here he found a good patron in Islâm Khân, a distinguished noble of the emperor's court. Salim's biographers relate that when the poet tried to get access to the imperial court with a Maṣnawî in praise of Kashmîr, his contemporary Kalim, who was then a favourite poet of the imperial throne, maliciously brought to the notice of the emperor that the Maṣnawî brought by Salim for the perusal of the emperor was originally composed by him in praise of Lâhijân, and that subsequently he changed the heading of the Maṣnawî into در تعریف کشمیر "in praise of Kashmîr." This made a very bad impression on the mind of the emperor, and the poet could not succeed in securing the royal favour.

According to overwhelming authorities, e.g., *Mir'ât-i-Âftâb Numâ*; *Khulâsat-ul-Afkâr*, fol. 86<sup>b</sup>; *Hamishah Bahâr* (Sprenger, *Oude Cat.*, p. 123); *Nutâ'ij-ul-Afkâr*, p. 212; and several others, Salim died in Kashmîr in A.H. 1057 = A.D. 1647, a date expressed by the chronogram *رضوان* quoted in the *Hamishah Bahâr*, *loc. cit.*, and *Ṣuḥuf-i-Ibrâhîm*. The author of the *Riyâḍ-ush-Shu'arâ*, however, tells us that Salim was buried in Burhānpûr.

For notices on the poet's life see: *Mir'ât-i-Âftâb Numâ*; *Tâhir Naṣrâbâdt*, fol. 130<sup>b</sup>; *Majma'-un-Nafâ'is*, vol. ii., fol. 220<sup>a</sup>; *Ṣuḥuf-i-Ibrâhîm*, fol. 394<sup>b</sup>; *Nishtar-i-Ishq*, fol. 830; *Riyâḍ-ush-Shu'arâ*,



fol. 186<sup>b</sup>; *Yad-i-Baydā*, fol. 99<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 86<sup>b</sup>; *Natā'ij-ul-Afkār*, p. 212, etc.

Contents of the diwān :—

I.

fol. 1<sup>b</sup>. قضا و قدر. "Fate and Destiny."

Beginning :—

شنیدم روزی از غونابه نوشی  
چو گل از پارهٔ تن خرقه پوشی  
نه فکر زندگی او را نه مرگی  
چو سرو آزادهٔ با شاخ و برگ  
در معنی بگوش خود کشیده  
شده همچون عصای خود جریده

See Rieu, ii., p. 796<sup>b</sup>; Ethé, Bodl. Lib. Cat., Nos. 1113, 1114 and 1241, 47; Ethé, India Office Lib. Cat., No. 1558; Sprenger, *Oude Cat.*, p. 556; W. Pertsch, *Berlin Cat.*, pp. 31, 67, 68, 668 and 697; J. Aumer, p. 4.

The headings of all the *Maṣnawīs* are omitted in this copy.

On fol. 10<sup>a</sup> begins another *Maṣnawī* in praise of *Kashmir* and its mountain :—

مغن هر جا ز صنع کردگار است  
گواه پای برجا کوهسار است  
خصوصاً کوه گردون قدر کشمیر  
که تیغش میزند بر ابر شمشیر

*Cf.* Ethé, India Office Lib. Cat., No. 1558, where the heading of the *Maṣnawī* is wrongly styled as *بهار*. See Ethé, Bodl. Lib. Cat., col. 767.

On fol. 21<sup>b</sup>. A *Maṣnawī* in praise of Spring.

Beginning :—

بیا بلبل که ایام بهار است  
گلستان خوشتر از آغوش یار است  
صفه آرا شد چمن از بیل و شمشاد  
علمدار سپاهش سرو آزاد

See Ethé, India Office Lib. Cat. (*loc. cit.*), where the two headings *در تعریف بهار* and *در تعریف کشمیر* are confounded with each other.

fol. 32<sup>b</sup>. Another Maṣnawī.

Beginning:—

نبینم خوض زمین و آسمان را  
بغیر آرد خدا کار جهان را

The line—

مشیدم حیلہ پردازی ز احشام

quoted by Ethé, India Office Lib. Cat. (*loc. cit.*), as the opening line of a *حکایت*, is here the twenty-sixth line of this Maṣnawī.

fol. 34<sup>b</sup>. Another Maṣnawī.

Beginning as in Ethé, India Office Lib. Cat.:—

ز بس شد فعل بد غماز چون مشک

The heading of this Maṣnawī, given by Dr. Ethé, India Office Lib. Cat., is “*در محیط مال*,” but I think it is a mistake for “*در قسط مال*.”

fol. 39<sup>a</sup>. Another Maṣnawī, with the same beginning as in Ethé, India Office Lib. Cat.:—

بود در زیر زینم باد پائی  
نه امی پی بلکه شوخ دلربائی

The Maṣnawī seems to be in praise of some horse. See Ethé, India Office (*loc. cit.*), where the heading given is (*توصیف ورم و من*), probably a mistake for (*توصیف . . . تومن*).

fol. 41<sup>a</sup>. Another Maṣnawī agreeing with Ethé, Bodl. Lib. Cat., No. 1112, and styled as *غیر دلال*, or the “Ass of Coquetry” or, according to W. Pertsch, Berlin Cat., p. 668, *غیر دلال*, “The Broker’s Ass.”

Beginning:—

ساده دلی را پی سامان دور  
گشت غری بهر سواری ضرور

Ethé, Bodl. (*loc. cit.*) reads *بهر مسیحا* instead of *بهر سواری*.

fol. 43<sup>b</sup>. Another Maṣnawī agreeing with Ethé, India Office Lib. Cat. (*loc. cit.*), where it is styled *في الهجو*, or the Satire.

Beginning:—

خامه ام بر خلاف عادت خویش  
مشله را کشیده امست به پیش

fol. 52<sup>b</sup>. Qaṣīdahs.

Beginning as in Ethé, India Office Lib. Cat. (*loc. cit.*):—

اگر برم بسوی چشم اشکبار انگشت  
چو ماه نو شود آلوده غبار انگشت

The Qaṣīdahs are in praise of the Imāms, *Shāh 'Abbās*, and mostly in praise of Islām *Khān*.

fol. 92<sup>b</sup>. Muqatta'āt.

Beginning as in Ethé, India Office Lib. Cat. (*loc. cit.*):—

ای مवाद هند از کلکت نگارستان چین  
کار و بار ملک هرگز این مرو و سامان نداشت

On fol. 96<sup>b</sup> are two Qit'ahs giving chronograms for the years 1046 and 1052.

fol. 97<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

دلا توئی که بکار خودت گزیده خدا  
برای عشق بتانت نیازیده خدا

fol. 288<sup>b</sup>. Rubā'is, ninety-three in number.

Beginning:—

در بحر نیابد اگر از فیض تو حوت  
اورنگ صدف شود گهر را تابوت  
گر آنکه ز لطف تو برو آب زند  
در آتش رنگ خود بسوزد یاقوت

Some poems and detached verses are also written on the margins. Written in ordinary Nasta'liq, within coloured-ruled borders. Not dated, apparently 18th century.



## No. 312.

fol. 141; lines 11 (in 3 columns); size  $10 \times 7$ ;  $7\frac{1}{2} \times 5\frac{1}{2}$ .

مشنوی لطیفه

# MASNAWÎ-I-LATÎFAH.

A Şâfi' poem in imitation of Jalâl-ud-Dîn Râmî's Maşnawî. The verses of the Qur'ân and the sayings of the prophet and other holy personages are illustrated in the form of anecdotes.

No satisfactory account of the author and his present work is available; but a careful examination of the work furnishes us with the following data.

Two verses on fol. 139<sup>b</sup> and 140<sup>a</sup> respectively reveal the author's name as **مصدق ولي**, Wali Muhammad—

بر ولي مصد کرم کن ای کریم  
رو مگردانش ز راه مستقیم . . .  
ای ولي مصد دلت دریا شده  
گوهر نامشته زو پیدا شده

while the title of the poem occurs thus in the following concluding lines:—

شد بتوفیق خدا انجام او  
از لطافت شد لطیفه نام او  
جمع کردم بیست چند اندر کتاب  
ختم شد و الله اعلم بالصواب

The date of composition of the poem is given thus in the following lines of the epilogue on fol. 140<sup>b</sup>-141<sup>a</sup>—

ماه ذی الحجه بود و هشتم ز ماه  
کای شده این نسخه من رو براه  
در ثنا گوئی رب خاص و عام  
روز جمعه گشت این نسخه تمام

یکهزار و می (?) بود است سال  
از زمان هجر حضرت تا بحال

that is to say, Friday, the 7th of *Dulhijjah*, A.H. 103 (?). The word after *می*, which may be *یک*, *دو*, *سه*, *چهار* or *پنج*, is omitted, and it is difficult to make out the year whether it is 1031, 1032, 1033, 1036 or 1039.

This author is probably identical with *شیخ ولی محمد نرنولی*, *Shaykh* Wali Muhammad of Narnūl. The author of the *Mukhbir-ul-Wāṣilīn* (a copy of which exists in the Asiatic Society, Bengal) who designates himself in the preface as *مید ابن سید* *Abū 'Abd* Ullah Muhammad Fāḍil bin Sayyid Ḥasan al-Akbarābādī, tells us that *Shaykh* Wali Muhammad of Narnūl, a saint of the *Chishtī* order, died on Friday, the 5th of *Shawwāl*, A.H. 1057 = A.D. 1647, and lies buried in Akbarābād. The said author expresses the above date in two chronograms, namely *قمر اوج بهشت* and *ولی اعظم*. Now as the author of the *مضرب الواصلین* flourished during the reign of the emperor *Shāh* Jahān (A.H. 1037–1069 = A.D. 1628–1659), and commenced the work in A.H. 1060 = A.D. 1650, for which the title is the chronogram, it is evident that the said author was a contemporary of Wali Muhammad and the above date of the author's death seems to be correct.

The *Maṣnawī* begins thus on fol. 1<sup>b</sup>:—

حمد بیصد کردگار پاک را  
کافرید او ارض و هم افلاک را

Written in a clear bold *Nasta'liq* within gold and coloured borders, with a beautiful frontispiece.

From the colophon dated A.H. 1047 it would appear that this copy was written during the lifetime of the author.

Scribe *محمد ترمون ابن تردی*

## No. 313.

fol. 298; lines 17; size  $8\frac{1}{4} \times 3\frac{1}{2}$ ;  $6\frac{3}{4} \times 3$ .

ديوان فياض

## DÎWÂN-I-FAYYAD.

Maulânâ 'Abd-ur-Razzâq bin 'Alî bin Ḥusayn, poetically called Fayyâd, مولانا عبد الرزاق بن علي بن حسين اللاهيجي متخلص به فياض, was born in Lâhijân, but as he lived for a long time in Qum, under Shâh Abbâs II. (A.H. 1052-1077 = A.D. 1642-1666), he is also known as Qummi. He was the favourite pupil of the celebrated Mullâ Ṣadr-ud-Dîn Muḥammad bin Ibrâhîm Shîrâzî, ملا صدر الدين محمد بن ابراهيم شيرازي معروف به ملا صدرا (d. A.H. 1050 = A.D. 1640) and a friend of Maulânâ Muḥsin Kâshî.

Fayyâd is the author of the well-known work *Gauhar-i-Murâd*, گوهر مراد, on metaphysics and Shî'ah theology: see Rieu, i., p. 32; Rieu Suppl., No. 9; Stewart's Cat., p. 40, etc. His commentary on the *Tajrid al-kalâm*, has been printed in Tîhrân, A.H. 1280.

The authors of the *Riyâd-ush-Shu'arâ* and the *Majma'-ul-Fuṣahâ* say that Fayyâd also wrote a Persian commentary on the well-known work *Fuṣṣ al-ḥikm* of the celebrated saint Muḥyi-ud-Dîn Ibn-ul-'Arabî (d. A.H. 656 = A.D. 1258). Besides being a good scholar and philosopher he was a poet of no mean order and has left about twelve thousand verses under the takhalluṣ Fayyâd فياض. According to Rieu Suppl., No. 324, Fayyâd died about A.H. 1060 = A.D. 1650.

A copy of his dîwân is noticed in Rieu Suppl., *loc. cit.*

For notices on his life and works see: *Tadkirah-i-Tâhir Naṣrâbâdî*, fol. 89<sup>b</sup>; *Riyâd-ush-Shu'arâ*, fol. 310<sup>a</sup>; *Majma'-ul-Fuṣahâ*, vol. ii., fol. 27<sup>a</sup>; *Makḥzan-ul-Garâ'ib*, fol. 648; *Âtash Kadah*, p. 221; *Yad-i-Baydâ*, fol. 180<sup>a</sup>; *Majma'-un-Nafâ'is*, vol. ii., fol. 364; *Nishtar-i-'Ishq*, fol. 1356.

## Contents of the dîwân:—

fol. 1<sup>b</sup>. A prose preface, preceded by the following Rubâ'i of the poet:—

فياض ازل كه بزم هستي آرامست  
جام سخن از مني معالي پيرامست



Beginning of the preface:—

طراوت چمن حیرانی واقف اندیشه میام بیقیام فیاض علی  
الاطلاق است الک

The preface deals with a few commendable remarks on poetry.  
fol. 4<sup>b</sup>. Qaṣīdahs without any alphabetical order.

Beginning:—

ای بر فراز مسند الا گرفته جا  
یک لقمه کرده هر دو جهانرا یکام لا

It is remarkable that the line—

چو زهر وقت صبح از افق بسازد جنگ  
زمانه نیز کند ناله مرا آهنگ

quoted in Rieu Suppl. as the beginning of Fayyādī's diwān is identical with the opening line of Zāhīr Fāryabī's diwān (see Vol. I., No. 36), and is not found anywhere in this copy.

The Qaṣīdahs are in praise of the prophet, the Imāms, the poet's master Mullā Ṣadrā, Mir Bāqar Dāmād, Shāh 'Abbās, and some nobles of his court.

fol. 102<sup>a</sup>. Muqatta'āt مقطعات.

Beginning as in Rieu Suppl.:—

صدر جهان و عالم جان و سپهر فضل  
ای آنکه آسمانست بجان چاکری کند

The above Qit'ah is in praise of Mullā Ṣadrā.

fol. 110<sup>b</sup>. Tarkīb-bands, in imitation of the Haft-band of Kāshī.

Beginning as in Rieu Suppl.:—

السلام ای گوهرت دریای عدل و داد و دین  
ذات پاکت نسخه اوصاف رب العالمین

fol. 122<sup>a</sup>. Tarjīb-bands.

Beginning:—

بازم سر زلف چون کمندی  
از هر طرفی نهاده بندی

The burden runs thus:—

بنشینم و ترک کام گیرم  
شاید که بکام دل بمیرم

fol. 127<sup>a</sup>. Elegies in the form of Tarkīb-bands on the death of the Imāms Ḥasan and Ḥusayn, and a painful description of the scene of the Battle of Karbalā.

Beginning:—

عالم تمام نوحه کنان از برای کیست  
دوران میاه پوش چنین در عزای کیست

fol. 132<sup>a</sup>. Another series of elegies on the death of the poet's pupil Muḥammad 'Alī in the form of Tarkīb-bands.

Beginning:—

تا کی درون سینه نگهدارم آه را  
رفم (sic) سیه کنم رخ خورشید و ماه را

fol. 133<sup>b</sup>–134<sup>a</sup>. Blank.

fol. 134<sup>b</sup>. Gāzals in alphabetical order.

Beginning as in Rieu Suppl. :—

الهی فیض مشرب ده که دلگیرم ز منتهیها  
نمیدانم چه میخوانند این طفلان بمکتبها

fol. 277<sup>a</sup>–278<sup>a</sup>. Blank.

fol. 278<sup>b</sup>. Rubā'is without any order.

Beginning as in Rieu Suppl. :—

فیاض ازل که بزم هستی آرامست  
جام سخن از می معانی پیرامست

There are altogether one hundred and twenty-seven Rubā'is in this copy.

fol. 289<sup>a</sup>. Sâqī Nāmah, ساقی نامه.

Beginning as in Rieu Suppl. :—

بیا ساقی اسباب می ساز کن  
سر خم بنام خدا باز کن

fol. 294<sup>b</sup>-298<sup>a</sup>. Three Maṣnawis.

Beginning of the first:—

بسم الله الرحمن الرحيم  
تازه نهالست ز باغ حکیم  
نخل سر افراز گلستان قدس  
مصرعه برجسته دیوان قدس

Written in a beautiful Nasta'liq, within gold and coloured-ruled borders, with illuminated frontispieces and 'unwāns on foll. 1<sup>b</sup>, 4<sup>b</sup>, 13<sup>b</sup>, and 294<sup>b</sup>.

Not dated, apparently 18th century.

The subscription at the end has been effaced by some mischievous hands.

#### No. 314.

fol. 360; lines 15; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان کلیم

### DÎWÂN-I-KALÎM.

Mirzâ Abû Tâlib adopted the poetical title of Kalim. There are some controversies regarding the birthplace of the poet. The fact, however, seems to be that he was born in Hamadân, but, as he lived for some time in Kâshân, he is sometimes called Kâshî. After pursuing a course of studies in Shîrâz, Abû Tâlib in his youth came to India, during the reign of Jahângîr, and attached himself to Shâh Nawâz Khân, son of Mirzâ Rustam Şafawî. Kalim returned to his native land in A.H. 1028 = A.D. 1618, which he commemorates by the chronogram **لوفیق رفیق طالب** found on fol. 100<sup>a</sup> of this dîwân, and after staying there for two years came again to India and stayed for some time with Mir Jumrah, poetically called Râh-ul-Amin, to whom Kalim addressed several poems. Shortly after Shâh Jahân's accession Kalim attached himself to the imperial court, and soon became a favourite poet of the emperor. Kalim received the title of Malik-ush-Shu'arâ from the emperor, and, like Qudsi, obtained ample rewards for composing poems on occasional events. It is related in several tadkirahs



that the governor of Rām once critically asked the Mughal emperor the reason of his adopting the title of *Shāh Jahān*, which means the king of the *world*, while he was only the king of *India*. Kalim replied to the aforesaid governor in a poem in which he said, in the following verse, that as the (numerical) value of هند (India) and جهان (world) was the same, there could be no argument against the king's adopting the title of *Shāh Jahān*.

هند و جهان ز روی عدد چون بود یکی  
بر شه خطاب شاه جهان زان مقرر است

Muhammad Amin bin Abul Husayn al-Qazwini, in his *Pādishāh Nāmāh*, tells us that at the time of his composing the said work, i.e. in A.H. 1047 = A.D. 1637, Kalim and Qudsi were simultaneously engaged in composing two poetical accounts of *Shāh Jahān's* reign, both of which he calls *Pādishāh Nāmāh*. Kalim was sent to Kashmīr, where he devoted himself to the composition of the above work, and died there according to Wāriṣ on the 15th *Dulhijjah*, in the 26th year of *Shāh Jahān's* reign, A.H. 1062 = A.D. 1651. This date is also given in the *Mir'āt-ul-Khayāl*. But the later biographers fix the poet's death in A.H. 1061 = A.D. 1650, and quote in support the following chronogram composed by Mullā Tāhir Gani:—

حیف کز دیوار این گلشن پرید  
طالبان بلیل باغ نعیم  
رفت و آخر حمامه را از دست داد  
بی عصا طی کرد این ره را کلیم  
گشت تاریخ وفات او غنی  
طور معنی بود روشن از کلیم

According to overwhelming authorities Kalim died in Kashmīr and was buried there; but the author of the *Mir'āt-ul-Khayāl* tells us that Kalim was buried in Lahore.

Tāhir gives the title of "the second *Khallāq-ul-Ma'ānī*," خالق المعانی ثانی, to Kalim, the first being *Kamāl-i-Isfahānī*, who died in A.H. 635 = A.D. 1237 (see Vol. I., No. 54). According to the same Tāhir, Kalim left twenty-four thousand verses in all.

For notices on Kalim's life and his works see: 'Amal-i-Sāliḥ, vol. ii., fol. 738\*; 'Abdul Ḥamid's *Pādishāh Nāmāh*, vol. ii., p. 757; *Tadkirah-i-Tāhir Naṣrābādī*, fol. 126\*; *Riyāḍ-ush-Shurārah*, fol. 351; *Majma'-un-*

Nafā'is, vol. ii., fol. 396; *Khazānah-i-Āmirah*, fol. 297<sup>b</sup>; *Miftāḥ-ut-Tawārikh*, p. 384; *Mir'āt-ul-Khayāl*, p. 144; *Mir'āt-ul-Ālam*, fol. 455<sup>b</sup>; *Nishtar-i-Ishq*, fol. 1517; *Majma'-ul-Fuṣṣḥā*, vol. ii., p. 28; *Yad-i-Baydā*, fol. 193<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 732; *Natā'ij-ul-Afkār*, p. 367; *Khulāṣat-ul-Afkār*, etc.

See also: Sprenger, *Oude Cat.*, p. 453; Rien, ii., p. 686; Ethé, *Bodl. Lib. Cat.*, Nos. 1116-1121; W. Pertsch, *Berlin Cat.*, pp. 920 and 921; Ethé, *Ind. Office Lib. Cat.*, Nos. 1563-1571; H. Khal. iii., p. 334. Kalīm's diwān has been lithographed in Lucknow, 1878.

Contents of the diwān :—

fol. 1<sup>b</sup>. Qaṣīdahs in praise of *Shāh Jahān*, *Shāh Nawāz Khān*, *Mir Jumlaḥ*, and mostly on *Naurūz* festivals and other contemporary events; descriptions of buildings, gardens and other edifices of *Shāh Jahān*'s reign with *Tārikh*s.

Beginning :—

شوق هر کس را که در راد طلب سر میدهد  
گر در آرد اول از پا آخرش پر میدهد

fol. 68<sup>b</sup>. *Tarkib-bands*, addressed on *Naurūz* festivals and other occasions.

Beginning :—

باد نوروزی به بستان مژدها آورده است  
بلبلانرا مایهٔ برکت و نوا آورده است

fol. 75<sup>a</sup>. *Sāqi Nāmāh* in the form of *Tarjī'band*.

Beginning :—

ساقی خبرت نیست که ایام بهار است  
این بیخبری مژدهٔ صد بوس و کنار است

The burden runs thus :—

دل بسته سازیم و امیر می‌تاییم  
که موج شرابیم و گهی تار رباییم

fol. 79<sup>a</sup>. *Qit'ahs* relating to several contemporary events, the dates of which are expressed by the following chronograms :—

fol. 79<sup>a</sup>.

(تاریخ آمدن اعلیحضرت به‌دهور)  
پنجاب را سعادت جاوید روی داد

fol. 82<sup>b</sup>.

(تاریخ کشته شدن صلابتخان)  
کباب از ماتم او شد جگرها

fol. 82<sup>b</sup>.

(تاریخ فوت صادقخان)  
سال تاریخ این چنین ماتم  
چیمست شیر از قضیه جانسوز

fol. 89<sup>b</sup>-90<sup>a</sup>. Chronograms on the births of Dārā Shikūh, Shāh Shujā', Aurangzib, and Murād Baksh.

fol. 91<sup>b</sup>.

(تاریخ بر گشتن از کابل)  
دیو از ملک سلیمان باز گشت

fol. 92<sup>b</sup>.

(تاریخ فتح بلخ)  
بلخ مبارک بود بسایه یزدان

fol. 94<sup>a</sup>-95<sup>b</sup>. On the marriages of Aurangzib, Dārā Shikūh, and Shāh Shujā'.

fol. 96<sup>a</sup>.

(فوت خواجه ابو الحسن)  
با امیر المومنین معشور باد

fol. 96<sup>a</sup>.

(فوت ممتاز محل)  
صبخدم زین الم لعی خندد

fol. 98<sup>a</sup>.

(فوت ملک قعی)  
بچستم سال تاریخش ز ایام  
بگفتا او سر اهل سخن بود

fol. 100<sup>a</sup>. A Maṣnawī under the heading کتابه دولتخانه شاهي.  
Beginning:—

زهی دلنشین قصر آراسته  
بباغ جهان سرو نو خامسته



fol. 101<sup>b</sup>. Another Maṣnawī under the heading *مثنوی کتابہ عمارت شاهنواز خان*.

Beginning:—

زهی قصری که گردونست دهد تاج  
مثن را برده تعریشت بمعراج

fol. 103<sup>a</sup>–146<sup>b</sup>. Several Maṣnawīs of different metres, relating to the descriptions of the gardens in Kashmīr and buildings of *Shāh Jahan*'s time.

The longest Maṣnawī, fol. 147<sup>a</sup>–159<sup>b</sup>, is a description of the flight and pursuit of Jajhār Singh.

fol. 161<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

بدل کردم بمستی عاقبت زهد ربائی را  
رسانیدم بآب از یمن می بنیاد تقوی را

fol. 353<sup>a</sup>. *Rubā'is*.

Beginning:—

هرچند که مرد قول و فعلش تبه است  
برداشتن پرده ز کارش گنه است  
رموا شود آنکه میدرد پرده کس  
زر قلب براید و محک رو میه است

There are ninety-nine *Rubā'is* in this copy, and the last one runs thus:—

ای با افلاک عتد الفیت بسته  
رفعت در پای کرمیت بنشسته  
طاق تو بطاق کهکشان چسبان شد  
مانند دو ابروی بهم پیوسته

Written in ordinary *Nasta'liq*, within gold-ruled borders, with an ordinary frontispiece.

Not dated, 19th century.

## No. 315.

fol. 266; lines 10; size  $10\frac{1}{2} \times 6\frac{3}{4}$ ;  $6\frac{1}{2} \times 4$ .

The same.

Another copy of Kalim's *diwān*, containing *Gazals* in alphabetical order and *Rubā'is*.

Beginning as in the preceding copy:—

بدل کردم بمستی حاقبت زهد ریائی را الخ

fol. 258<sup>b</sup>. *Rubā'is*.

Beginning as in the preceding copy:—

هرچند که مرد قول و فعلش تبه است الخ

This copy contains only fifty-four *Rubā'is*.

Written in a bold, clear *Nasta'liq*, within gold-ruled borders, with a fairly decorated frontispiece and 'unwān.

Not dated, apparently 17th century.

## No. 316.

fol. 518; lines 14; size  $7\frac{1}{4} \times 4$ ;  $6 \times 2\frac{3}{4}$ .

پادشاه نامه

## PÂDISHAH NÂMAH.

A poetical account of *Shâh Jahân's* reign.

By *Tâlib Kalim*.

The title *Pâdishâh Nâmah* is given in the colophon. It is also called *Shâh Nâmah*, شاهنامه, or *Shahinshâh Nâmah*, شهنشاه نامه.

See *Sprenger, Onde Cat.*, p. 454; *Rieu*, ii., p. 687<sup>a</sup>.

Compare also *J. Aumer*, p. 96.

Beginning:—

بنام خدائی که از شوق جود  
دو عالم عطا کرد و مایل نبود

It contains the account of *Shāh Jahān's* ancestors from *Timūr* to *Humāyūn*; his accession to the throne down to the tenth year of his reign, and ends with the account of *Zafar Khān's* expedition to Tibet (A.H. 1046-7 = A.D. 1636-7).

The concluding verse runs thus:—

چو اقبال این شاه گردون مریز  
نبیند دگر در جهان قلعه گیر

The colophon runs thus:—

تمت الكتاب پادشاه نامه من مصنفات طالب کلیم رحمة الله  
روحه في التاريخ ٩ شهر ربيع الاولی سنة الف و مائة و تسعة

That is, the 9th of Rabi' I., A.H. 1109.

For other copies of the *Pādishāh Nāmāh* see: Sprenger, *Oude Cat.*, p. 454; Rieu, ii., p. 587<sup>a</sup>; *Ethé*, *India Office Lib. Cat.*, No. 1570. See also *J. Aumer*, p. 96.

Written in a clear *Nasta'liq*, within gold and coloured-ruled borders, with an ordinary frontispiece.

### No. 317.

fol. 520; lines 14; size 8 × 5; 6 × 3.

The same.

Another copy of the same *Pādishāh Nāmāh*.  
Beginning as above with a slight alteration:—

بنام کریمی که از فرط جود  
دو عالم عطا کرد و مایل نبود

On comparing with the preceding copy it is found that this copy wants thirty-six lines after the initial line; while the third and the fourth verses of this copy are not found in the preceding one. Again,



the last three verses of the preceding copy are wanting here, and it breaks up with the following line:—

ظفر خان ز فتح و ظفر شاد مان  
بکشمیر از ان مملکت شد روان

fol. 1, supplied in a later hand, contains the signature of Sir Gore Onseley.

Written in an ordinary Nasta'liq.

Not dated, apparently 17th century.

### No. 318.

fol. 75; lines 15; size  $8\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3$ .

انتخاب دیوان ملا نسبتی

## A SELECTION FROM THE DÎWÂN OF NISBATÎ.

Beginning:—

در زلزله آورده از ناز زمین را  
یکره سر پائی بزن این خاک نشین را

Mawlânâ Nisbatî was born in Thânîsar, near Lahore. He was a poet of the Şufistic tendency, and is said to have recited poems with great pathos. Ârzû, in his *Majma' un-Nafâ'is*, vol. ii., fol. 484<sup>b</sup>, says that he was on intimate terms with Nisbatî's cousin Ġayrat, and that he very minutely studied the *diwân* of Nisbatî, which consisted of fifteen thousand verses, out of which Ârzû made a selection of three thousand verses. Muḥammad Şâliḥ Kanbâhî, in his *'Amal-i-Şâliḥ*, vol. ii., fol. 743<sup>a</sup>, says that in A.H. 1062 = A.D. 1651, on his way from Lahore he visited Nisbatî in Thânîsar. Tâhîr Naşrâbâbî, fol. 267<sup>a</sup>, says that Nisbatî died when Zafar Khân Aḥsan (d. A.H. 1073 = A.D. 1662) was the governor of Kâbul.

The selection from Nisbatî's *diwân* ends on fol. 53<sup>b</sup> with the following line:—

مهت گشتم برخ برقع فگندی  
مرا از روی خود شرمنده کردی

fol. 63<sup>a</sup>. A list of the kings from Timūr down to Akbar II., with dates of their birth, accession and death.

fol. 68<sup>a</sup>. Chronograms giving the dates of birth and death of the Imāms and some of the distinguished saints and poets.

A very rare and unique copy. Not mentioned in any other catalogue.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

### No. 319.

fol. 135; lines 2-10; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3\frac{3}{4}$ .

The same.

Another copy of selections from the poems of Nisbati, smaller than the preceding.

Beginning:—

بکوی یار بها کرده اند خانه ما  
بشاخ زلف نهادند آشیانه ما

The Ġazals are arranged in alphabetical order.

fol. 131<sup>a</sup>-132<sup>a</sup>. Blank.

fol. 132<sup>b</sup>. Rubā'is in alphabetical order.

Beginning:—

با ما ز چه روست اختلاط دنیا  
لاف دنیا بها گراف دنیا  
این هر دو مخالفت بمن آید راست  
دنیا بخلاف ما و ما بخلاف دنیا

The number of Rubā'is is twenty-eight.

Written in ordinary Nasta'liq.

Not dated. A very modern copy.

## No. 320.

fol. 392; lines 16; size  $12 \times 6\frac{1}{2}$ ;  $9\frac{1}{4} \times 5$ .

دیوان مسیح

## DÎWÂN-I-MASIḤ.

Hakim Rukn-ud-Din Mas'ūd, حکیم رکن الدین مسعود, also known as Ruknā with the takhalluṣ Masīḥ, was the son of Hakīm Nizām-ud-Dīn 'Alī of Kāshān. Masīḥ at first entered the services of Shāh 'Abbās, the Great, of Persia; but having incurred the king's displeasure he left the court, it is said, after reciting the following verse:—

گر فلک یک صبحدم با من گران باشد مریش  
شام بیرون میروم چون آفتاب از کشورش

The poet then left for India with his famous contemporary Hakīm Ṣadrā, afterwards known as Masīḥ uz-Zamān, arriving at the court of the emperor Akbar in A.H. 1011 = A.D. 1602. After the death of this emperor Masīḥ attached himself to the courts of Jahāngīr and Shāh Jahān. Masīḥ enjoyed warm favours from Shāh Jahān, and it is said that after the poet's death his nephew Raḥmat Khān, also known as Hakīm Diyā ud-Din, was provided by the emperor with good posts, which he continued to enjoy till the time of his death during the reign of Aurangzib in A.H. 1075 = A.D. 1664.

At a ripe age Masīḥ retired on a handsome pension from the services of Shāh Jahān, and after performing a pilgrimage to Mecca returned to his native land Kāshān. Some biographers hold that the great poet Ṣā'ib was a pupil of Masīḥ. Besides being an eminent poet, Masīḥ was a physician of good standing and great repute. Most of his poems are of mystical character, and it is said that he was looked upon by some people as their spiritual leader. His contemporary biographer, Tāhir Naṣrābādī, saw no less than ten diwāns of the poet. According to some, Masīḥ left about 100,000 verses.

According to Taqī Kāshī, Masīḥ left an Arabic book on medicine which he called ضابطۃ العلاج. Tāhir Naṣrābādī says that Masīḥ died in Kāshān at an advanced age in A.H. 1066 = A.D. 1655, and gives the following chronogram (also quoted by Sarkhūwsh), the numerical value of which makes only a very slight difference from the date:—

زفت بسوی فلک باز مسیح دوم



Arzû places the poet's death in A.H. 1060 = A.D. 1649; the author of the *Mir'ât-ul-'Âlam* fixes it in A.H. 1057 = A.D. 1647, and the author of the *Khulâsat-ul-Kalâm* in A.H. 1070 = A.D. 1659; while in Beale's *Biographical Dictionary* it is A.H. 1056 = A.D. 1646.

For notices on Masih's life and his works see, besides the references given above, Rien ii., p. 603 and 688; Ethé, *Bodl. Lib. Cat.*, No. 1115, where a *Maḡnawī* entitled *قضا و قدر* by this Masih is mentioned; Ethé, *India Office Lib. Cat.*, No. 1572; Sprenger, *Oude Cat.*, p. 90; *Pādshāh Nāmāh*, vol. i., p. 349.

Contents:—

fol. 1<sup>o</sup>. *Qaṣīdahs*, beginning as in Ethé, *India Office Lib. Cat.*:—

ای حساب غم تو بر انگشت  
وی کلید غم تو هر انگشت

fol. 366<sup>o</sup>. *Qit'ahs*, beginning:—

عضوی جدامت هر سر مو بر وجود من

fol. 373<sup>o</sup>. *Rubā'is*, beginning:—

ما غیر کتاب عشق از بر نکنیم  
جز دود غمی بخور این سر نکنیم  
هر چند سیه گلیم و ماتم زده ایم  
این شام بصبح کس برابر نکنیم

The colophon runs thus:—

تسعت هذه دیوان چهارم از تصنیفات جالینوس الزمان حکیم  
دوران نافع الخلق حکیم رکن الدین مسعود . . . . بقلم شکسته  
رقم مآه شهباز دهلوی نوشته شد بتاریخ چاردهم صفر در بلد  
دهلی سنه ۱۰۴

probably 1104 A.H.

Written in a fair bold *Nasta'liq*.

## No. 321.

fol. 207; lines 15; size  $9\frac{1}{4} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

مشنوي راماین

This poem, also called *رام و سیتا*, dealing with the story of Rām and Sītā, is the work of the same Masīh.

The copy is slightly defective at the beginning, and opens thus:—

ددانم چون کشم ماعر من مست الع

See Rieu, p. 689<sup>a</sup>.

The headings are written in red.

Written in fair Nasta'liq.

Not dated, apparently 18th century.

## No. 322.

fol. 93; lines 23; size  $9 \times 5\frac{1}{4}$ ;  $7\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of the same Maṣnawī.

Beginning as in Rieu, p. 689:—

خداوندا ز جام عشق کن مست  
که از مستی فشام بر جهان دمست

Written in a careless Nasta'liq, within coloured borders.

Dated A.H. 1217.

Scribe بهواني سنگه ولد زور آور سنگه

No. 323.

fol. 431; lines 20; size  $14 \times 7\frac{3}{4}$ ;  $10\frac{1}{2} \times 4\frac{1}{2}$ .

دیوان حادق

DÎWÂN-I-HÂDIQ.

A very large collection of the poetical works of Hâdiq.

Hakim Hâdiq, son of Hakim Humâm bin Maulânâ 'Abd-ur-Razzâq Gilânî, حکیم حادق بن حکیم حمام بن مولانا عبد الرزاق گیلانی, was born at Fathpûr Sikri during the reign of Akbar. Having lost his father at an early age, Hâdiq had to depend entirely on self-tuition for his education, and, shortly after, during the reign of Jahângir, he gained a fair reputation as a writer both of prose and of poetry. He rose to eminence during the reign of Shâh Jahân, who made him commander of fifteen hundred, and subsequently sent him on a mission to the Uzbek prince Imâm Qulî Khân, and in the fourth year of the reign honoured him with the confidential post of عرض مکرر. Subsequently Hâdiq was raised to the rank of three thousand, and afterwards, for some reason, having lost his Manşab, he began to lead a retired life at Âgrah on an annual pension of twenty thousand rupees, which, in the eighteenth year of the emperor's reign, was raised to forty thousand. Although Hâdiq was a poet of some distinction, he was very quick tempered and vain, so much so that he supposed himself superior even to Anwarî, and whenever his diwân, which he kept in an ornamented case, was brought in the presence of his visitors they were expected to rise by way of showing respect to the book. For some time Hâdiq was engaged in writing the Ma'âşir-i-Şahibqirânî, but when other scholars joined in the work of composition Hâdiq retired from the field.

Hâdiq passed his last days at Âgrah, where he died in A.H. 1068 = A.D. 1658.

For notices on the poet's life see Ma'âşir-ul-Umarâ, vol. i, p. 587; Â'in-i-Akbarî, p. 474. See also Riyâq-ush-Shu'arâ, Makhzan-ul-Garâ'ib, Nishtar-i-'Ishq, etc.

A copy of Hâdiq's diwân is mentioned in Rieu Supplement, No. 325.



## Contents:—

fol. 1<sup>b</sup>. Qasīdahs without any alphabetical order.

Beginning:—

باردل بر آستان کعبه خان میبزم  
این بیابانرا به امید بیابان میبزم

fol. 83<sup>a</sup>. Ġazals in alphabetical order.

Beginning:—

بیاد تازه بکن طرز آشنائی را  
بافتاب بیاموز طرز خود نمائی را

This copy ends with some Qasīdahs.

Written in different hands, apparently in 12th century A.H.

## No. 324.

fol. 184; lines 18; size  $9\frac{1}{2} \times 6$ ;  $7\frac{3}{4} \times 3\frac{3}{4}$ .

The same.

A smaller copy of Hādīq's diwān containing Qasīdahs, Ġazals and Rubā'īs.

fol. 1<sup>b</sup>. Qasīdahs. The first folio is written in a modern hand, and is full of mistakes. The first two verses are hopelessly wrong, and the third runs thus:—

ز بمن خدمت تست این سخن مرثئی من  
وگر نه مده (مدح) تو گشتن کجا و بنده کجا

fol. 57<sup>a</sup>. Ġazals in alphabetical order.

Beginning:—

وصف حسن او نگنجد در عبارت های ما  
از لطافت های او رسوا اشارت های ما

fol. 174<sup>b</sup>. Rubā'īs.

Beginning:—

حاذق ز کجا ترا چه سان آوردند  
زارامگه عدم دوان آوردند

Written in a fair Nasta'liq.

Not dated, apparently 12th century A.H.

This copy bears at the beginning the signature of Gore Ouseley.

No. 325.

lines 25; lines 11; size  $9\frac{1}{2} \times 6$ ;  $7\frac{1}{2} \times 3\frac{3}{4}$ .

حَلِيَّهٗ شَاهِجَهَان

HULYAH-I-SHÂH JAHÂN.

A Maṣnawī describing the physical features of *Shâh Jahân*, with the following heading at the beginning:—

حَلِيَّهٗ مَبَارَكِ شَهَابِ الدِّينِ مُحَمَّدِ صَاحِبِ قُرْآنِ ثَانِي شَاهِ جِهَانِ  
بَادشَاهِ عَازِي —

The poem is introduced by the following red bayt:—

حَلِيَّهٗ شَاهِجَهٗ دِينِ پَرُوْر گیتی مِستانِ  
ظَلِ یَزْدَانِ ثَانِي صَاحِبِ قُرْآنِ شَاهِ جِهَانِ

Beginning of the poem:—

الهی باقبال و با فروشانِ  
جهان باد دایم ز شاه جهانِ

The headings are throughout represented by red bayts.

The author does not mention his name anywhere; but from the appearance of the MS. and its splendours, etc., it appears that it was written for the Royal Library of *Shâh Jahân*, to whom, probably, the reference is made in the following colophon:—

بتاریخ سال بستم جلوس فیروزی ما نوس کمترین خیر اندیشانِ  
مشیح شهاب قریشی در لاهور نگاشت

Written in a beautiful, clear, bold Nasta'liq, within gold-ruled borders.  
The binding is beautifully gilded.

No. 326.

fol. 76; lines 25; size  $11 \times 5\frac{1}{2}$ ;  $8 \times 4\frac{1}{2}$ .

کلیات ملاحاد

KULLIYÂT-I-MULLÂ SHÂH.

Mullâ Shâh Muhammad, known also by the epithet of Lisân Ullah, was the son of Mullâ 'Abd Muḥammad (or according to Rieu ii., p. 890, Mullâ 'Idi), the Qâḍi of Arksâ (in Rieu Ark), a place near Rûstâk in Badakhshân. From an early age Mullâ Shâh had a religious turn of mind, and when in A.H. 1023 = A.D. 1614, he came to India, hearing the reputation of the celebrated Miyân Shâh Mîr Qalandar of Lahore, he adopted him as his spiritual guide. Mullâ Shâh's piety, coupled with his scholarly attainments, gained for him the reputation of one of the greatest learned saints of his age, and soon attracted the attention of the nobles and princes of the country. Dârâ Shikûh, one of the most accomplished princes of the Timuride sovereigns of India and a great admirer of Sufism, placed himself under the discipleship of Mullâ Shâh, who initiated the prince in A.H. 1049 = A.D. 1639 to the Qâḍiri order. A long notice on the life of Mullâ Shâh is given by this prince in his well-known Sakinat ul-Auliya. After the death of his spiritual guide, Miyân Mîr, which took place on the 7th Rabi' I., A.H. 1045 = A.D. 1636, August 21, Mullâ Shâh went with his disciples to live permanently in Kashmîr in a monastery built for him at the expense of Dârâ Shikûh and his sister Jahân Ârâ Begam. Besides the works named below, Mullâ Shâh has also left a prose work entitled تذکرہ شعرائی معاصرین, and an unfinished commentary on Ṣâfi lines on the Qur'ân. He died either in Kashmîr or in Lahore in A.H. 1072 (A.D. 1661, 1662).

For notices see Mir'ât-ul-Khayâl, p. 198; Rieu, vol. ii., pp. 690, 691; Bodl. Cat., col. 209; Sprenger, Oude Cat., p. 128; Tadkirah-i-Ârzû, fol. 198<sup>b</sup>; Ethé, India Office Cat., No. 1580; W. Pertsch, Berlin Cat., pp. 921, 922, etc., etc.



## Vol. I

Commentaries on some Sûrahs.

Preface beginning:—

الصدق لله الذي له كلمات لطيفة وفيها نكات نفيسة الخ

In the preface the author mentions that he named the commentary شاه تفسیر and تفسیر شاه, which gives the date of the composition A.H. 1056.

fol. 2<sup>u</sup>.

Beginning of the commentary on سورة فاتحه:—

ما ابتدائه نکتہ

ما المبتدأ به أي شيء الن

fol. 6<sup>b</sup>. صورة بشر

Beginning :—

الم ذلك الكتاب لأريب فيه

نكتة الف يعني الله لام يعني الابدی

fol. 52<sup>a</sup>. سورة آل عمران

Beginning :—

آلَمَ قَد مَرَّ بِيَانِ الْآلِفِ وَاللَّامِ وَالْمِيمِ مُسَابِقًا نَحْ

The last thirty-three out of 200 (two hundred) verses are wanting.

سورۃ یوسف fol. 68<sup>b</sup>.

Beginning of the commentary :—

بنام آنکه یوسف سرخرو دوست

مکدر خاطری زن ازان دوست

The commentary is illustrated with verses throughout.

## No. 327.

fol. 255; lines and size the same as above.

## VOL. II.

Collections of the poetical works of Mullā Shāh.

Contents:—

رساله بسم الله

It is preceded by a preface beginning:—

احمد لمن قال الخ

This Risālah is on the subject of the initial formula, in the metre of Nizāmī's *Makhzan-ul-Asrār*, and contains 3,012 bayts.

The Maṣnawī itself begins:—

بسم الله الرحمن الرحيم  
خال و خط و زلف و قد مستقيم

fol. 25<sup>b</sup>. رساله حمد و نعت و منقبت

Beginning:—

حمد الله رب العالمين

fol. 73<sup>b</sup>. يوسف زليخا

Beginning the same as in Ethé, India Office Cat., No. 1580:—

الهلي حسن يوسف ده بيانرا

fol. 126<sup>b</sup>. رساله ديوانه

Beginning as in Ethé, India Office Lib. Cat.:—

مرا ديوانه دارد هوشيارى

fol. 134<sup>b</sup>. رساله مرشد

Beginning the same as in Ethé, India Office Lib. Cat.:—

حمد ذاتي را كه اصل ذات ما مست

fol. 144<sup>b</sup>. رساله ولوله

Beginning the same as in Ethé, India Office Lib. Cat. :—

از ولوله وصال یارم

fol. 172<sup>b</sup>. رساله هوش

Beginning the same as in Ethé, India Office Lib. Cat. :—

طرز خاموشی و طرح گفتن

fol. 185<sup>b</sup>. رساله تعریفات خانها و باغات و منازل کشمیر

Preceded by a prose :—

آغاز تعریفات خانها و باغات و منازل کشمیر دلپذیر مخفی  
نماید الخ

The poem always begins thus, like the same in Ethé, India Office Lib. Cat. :—

بکنم خانه خود و صفتی چند الخ

fol. 194<sup>b</sup>. رساله نسبت

Beginning :—

حمد را نسبتی است با تو درصفت الخ

The collection of these *Maṣnawīs* is a very valuable and a unique one. Ethé, in his India Office Cat. (No. 1580), mentions that they are not found in many copies of Mullā *Shāh*'s works.

### No. 328.

fol. 277 ; lines and size same as above.

### VOL. III.

fol. 1<sup>b</sup>. رساله شاهیه

Beginning the same, in Ethé, India Office Lib. Cat. :—

ای تو شاه جهان و تو دارا الخ



fol. 48<sup>v</sup>. دیوان اول in alphabetical order.

Beginning:—

لفظ معنی گردد و معنی بلفظ آید ترا  
چشم معنی بین شود هر گاه با لفظ آشنا

fol. 107<sup>v</sup>. دیوان دوم in alphabetical order.

Beginning:—

حمد آنرا که مرا دیدۀ روشن دادا  
در توفیق برین بسته خود بکشادا

A collection of *Ghazals* in alphabetical order in the form of letters from a lover to a beloved.

fol. 134<sup>v</sup>. Beginning:—

حرف ما را بشنوید امروز از معشوق ما  
مهرهای ما همه دزدید از صندوق ما

fol. 138<sup>v</sup>. شرح رباعیات. *Rubā'is* in alphabetical order with comments on them.

Beginning:—

در شرح آمد چهار عنصر ظاهر  
تا ثابت یوان چهار نور یاهر

fol. 242<sup>v</sup>. رقعات. Letters.

Beginning:—

انسان موفق بطلب و ریاضت را چون گذرگاه عرش اله

fol. 268<sup>v</sup>. قصاید عربی

Beginning:—

اعتبار اناک فی الكل لدارت دعها اله

All the three volumes which form the complete *Kulliyât* of Mullâ Shâh are written by one scribe in a beautiful minute *Nasta'liq*, within gold-ruled borders, with nicely illuminated frontispiece at the beginning. The original folios are mounted with new margins.

Not dated; 12th century.

## No. 329.

fol. 230; lines 9; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $4\frac{3}{4} \times 2\frac{3}{4}$ .

کلیات احسن

## KULLIYÂT-I-AHSAN.

An autograph copy of the works of Zafar Khân.

Khawājah Mirzâ Ahsan Ullah, whose takhalluṣ was Ahsan, خواجہ مرزا احسن الله المتخلص به احسن, was the son of Abul Hasan Turbatî. In the 19th year of Jahangir's reign, A.H. 1033 = A.D. 1623, Ahsan was appointed governor of Kābul on the transfer of Mahābat Khân, and received the title of Zafar Khân, with the manṣab of 1,500, which was subsequently raised to 2,500.

In the fifth year of Shāh Jahān's reign (A.H. 1041 = A.D. 1631) he was deputed to Kashmīr as a governor, which position he held down to the twenty-sixth year of that emperor's reign; after which he was transferred to Tattah. He married Buzurg Khānam, the daughter of Sayf Khân, and by this union was born 'Ināyat Ullah Āshnā, better known as Mirzâ Muḥammad Ṭāhīr Āshnā (see Ma'aṣīr, vol. ii., p. 762). Ahsan began his poetical career in A.H. 1032 = A.D. 1623.

Besides being a noble of great influence in the courts of Jahāngīr and Shāh Jahān, Zafar Khân was a skilled soldier and personally undertook several expeditions.

In the lengthy preface to this diwān he makes the following statements: That at the age of eighteen he wrote a Maṣnawī, which was thus chronogrammed by Ṣā'ib to show the date of its composition:—

تاریخ شروع خواستم گفت بخرد

نوباد ز بوستان فکر احسن چید

That between the date of composition of the said Maṣnawī and the time he was engaged in writing this diwān a period of twenty-three years intervened, most of which he spent in the learned society of several distinguished poets, e.g., — نادم گیلانی — روشنی همدانی — and others. That when he went to Kābul he again had an opportunity of associating with such eminent poets as صوفی همدانی — وارسته — ملا رفعتی — حکیم ضیاء الدین یوسف

and **میر الهی**. That his sudden return to Akbarābād deprived him of the learned society of the above-named poets, which he was deeply regretting, when suddenly he was sent to Kashmīr as governor of that place by **Shāh Jahān**, and there he was able to cultivate his poetical talents in the society of several distinguished poets, amongst whom he particularly mentions the names of **مولانا حیدر محمد حضالی**, from whom he also learnt the art of caligraphy, **قاضی محمد** and **محمد مقیم جوهری**, and he speaks with special enthusiasm of **قاسم الشهیر بٹاحی زادہ**, **طالب آملی**. He further mentions the names of **محمد جان قدسی**, whose company he enjoyed on one of his visits to Kashmīr. That it was in A.H. 1053 = A.D. 1643, while he was writing this preface, his son 'Ināyat Ullah **Āshnā** (d. A.H. 1081 = A.D. 1670) was born. That a few years previously he had arranged a *diwān* which was not quite after his ideal, and that in the composition of the next *diwān*, which contained *Maṣnawīs*, *Gazals* and *Rubā'īs*, he was greatly assisted by **میر محمد باقر علوی** and **مرزا محمد قزوینی**, who were his constant companions and friends of twenty years' standing. The date of composition, A.H. 1053 = A.D. 1643, of the present *diwān* is given by **Tālib-i-Kalim** in the following line:—

گلهای که چید از چمن طبع دمیته شد

It is further requested in this preface that if any one happens to see the first *diwān*, he should consider the same obsolete and should in every respect give preference to the second *diwān*, that is, the present one.

**Aḥsan** died in A.H. 1073 = A.D. 1670.

See **Ethé**, India Office Lib. Cat., No. 1601; **Rieu**, ii., p. 687\*; **Ethé**, Bodl. Lib. Cat., No. 49; **Sarkhwush** (**Sprenger**, Oude Cat., p. 109); **Sirāj** (Oude Cat., p. 149); **Sprenger**, p. 325; **Majma'un-Nafā'is**, fol. 20\*; **Ma'aṣir-ul-Umarā**, vol. ii., pp. 752-763.

#### Contents:—

fol. 1<sup>a</sup>. Preface, beginning as in **Ethé**, India Office Lib. Cat.:—

بلبل خوش الحان قلم در بستانسرای دستانسرای الح

This preface is shorter than the one in the following copy.

fol. 8<sup>b</sup>. Another preface, beginning:—

حمد بیصد و میاهن بیعد مر حضرت واهب الصور و نگارند  
بیکر بشر را میزاست الح



fol. 12<sup>a</sup>. ماسقي نامه ترجمه بند

Beginning:—

لي نشاء مي در سر من هوش خمار است  
لي نغمه بر آئينه دل عيش خمار است

fol. 17<sup>a</sup>. *Gazals* in alphabetical order.

Beginning as in *Ethé*, India Office Lib. Cat.:—

چو گردد شرمساري در قيامت عذر خواه ما  
بسوزد غرمن عصيان خلق از برق آه ما

fol. 151<sup>a</sup>. *Rubā'is*, in alphabetical order, fifteen in number.

Beginning:—

افسوده شد از هجر تو هنگامه ما

The initial *Rubā'i* quoted in *Ethé*, India Office Lib. Cat., is not found in this copy.

fol. 154<sup>b</sup>. *Maṣnawī* which is entitled on fol. 162<sup>a</sup> as جلوه ناز:—

ازان نامش نهادم جلوه ناز  
که کرده دفتر حسن بتان باز

fol. 195<sup>b</sup>. Another preface.

Beginning:—

صاف روشن خمسانه افلاک به نشاء حمد داده پیمائی سرخوشند  
الخ

fol. 198<sup>b</sup>. Another *Maṣnawī*, called راز میخانه, and completed in six months (*vide* fol. 228<sup>b</sup>):—

بیش ماد این نسخه منظوم گشت  
بمیخانه راز موصوم گشت

In the epilogue, a prose piece, the author enumerates all his works, and gives with precision the number of verses in the *diwān*.

In the following colophon we are told that this copy was written by Aḥsan himself:—

راقمه احسن الله بن ابو الحسن المعاطب بظفر خان

A splendid copy, beautifully illuminated throughout.  
Written in fair Nasta'liq.  
Not dated.

## No. 330.

fol. 102; lines 17; size  $9\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

دیوان ظفر خان احسن

## DÎWÂN-I-ZAFAR KHÂN AHSAN.

fol. 1<sup>b</sup>. Preface, beginning as in the first copy.

fol. 8<sup>b</sup>. Ġazals, in alphabetical order, beginning as above.

This copy is incomplete and breaks off with one or two Ġazals under the letter م.

Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece. The original folios are placed in new margins.

Not dated, apparently 12th century A.H.

## No. 331.

fol. 71; lines 13; size  $7\frac{3}{4} \times 4\frac{1}{4}$ ;  $5 \times 3$ .

دیوان کاشی

## DÎWÂN-I-KÂSHÎ.

A very rare copy of the poetical works of Mir Yahyâ, who adopted the poetical title of Kâshî. The poet's ancestors originally belonged to Shirâz, but as his father emigrated to and settled in Kâshân, the poet is better known as Kâshî. Tahir Naşrâbâdi says that Qâdî Yahyâ and Mir Yahyâ were two different persons; the former, he says, was a native of Lâhijân, but that, on account of his frequent residence in Kâshân, he is known as Kâshî; and the latter, according to the same author, was a native of Qum; but strange to say, that the above author

quotes the same verses under the lives of both the poets. In some of Kāshī's verses quoted by Ārzū, in which the poet, while expressing his hatred of Kāshān, the poet clearly admits that he originally belonged to Shīrāz, and that his father emigrated to Kāshān:—

پدرم این خطا ز عرفان کرد  
که ز شیراز جا بکاشان کرد  
روح من زان بلند پرواز است  
گلم از خاک پاک شیراز است

Kāshī came to India during the time of Shāh Jahān, by whom he was appointed royal librarian, کتاب دار. Here Kāshī enjoyed the learned society of Hājī Muḥammad Jān Qudsi, Abū Ṭalīb Kalīm, and other eminent poets. Besides Qasīdahs, Ġazals and Rubā'is, he wrote several Maṣnawīs.

The author of the Yad-i-Bayḍā places Kāshī's death in A.H. 1064 = A.D. 1653, and gives the following chronogram:—

احیای سخن چو کرد یحیی جان داد

For notices on the poet's life see: Riyāḍ-ush-Shu'arā, loc. cit.; Majma'un-Nafā'is, vol. ii., fol. 540<sup>b</sup>; Yad-i-Bayḍā, fol. 248<sup>a</sup>.  
fol. 1<sup>b</sup>. Qasīdahs.

Beginning:—

نرم شد از صدمه دوران ز بس هر استخوان  
دست من در آستین مغزی بود در استخوان

The Qasīdahs are in praise of the prophet, Shāh Jahān, 'Alimardān Khān, Sa'd Ullāh Khān, and others.

fol. 40<sup>b</sup>. Qit'ahs giving the dates of several contemporary events.

Beginning:—

خدا داد بختی بشاه جهان  
که بی معی کامش روان میشود

The last Qit'ah gives the date of Hājī Muḥammad Jān Qudsi's death.  
fol. 43<sup>a</sup>. Short Maṣnawīs, the first beginning:—

کمان کج نشست و سخن راست شد



fol. 45<sup>a</sup>. Another Maṣnawī حکایت قلمدان.  
Beginning:—

بنام خداوند لوح و قلم

fol. 50<sup>a</sup>. Another Maṣnawī معذرت نامه.  
Beginning:—

نه گرگم نه یوسف در این روزگار—

fol. 51<sup>b</sup>. A Maṣnawī entitled آشکده.  
Beginning:—

بدوزخ بگذرد تا کی حیاتم

fol. 53<sup>b</sup>. Another Maṣnawī called توبه نامه.

The manuscript ends with some satirical Qiṭ'ahs and a subscription in prose.

Written in a beautiful minute Nasta'liq, within gold-ruled borders.  
Not dated; 18th century.

### No. 332.

fol. 198; lines 19; size  $7\frac{3}{4} \times 4$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

دیوان والہ

### DÎWÂN-I-WÂLIH.

Meagre accounts of the poet's life are found in a few Taḍkirahs only. In his preface to the diwân the poet designates himself on fol. 4<sup>b</sup> as Darwish Ḥusayn Wâlih Harawī, درویش حسین والہ هروی. That the name of his father was Shaykh Gulâm 'Alī we come to know from some of the poet's poems, e.g., on fol. 24<sup>b</sup> we read:—

امام صومعه شیخ جهان غلام علی  
بشر فقربری ز احتیاج امکانی  
مستوده والد و شایسته مرشد والہ  
وجود آگهی و معنی مسلمانی

Wālih was a pupil of the celebrated Fāsihi Anṣārī (*vide* above), to whose praise he devotes a great portion of his preface and also addresses several poems found in the diwān. From the first three Qit'ahs on fol. 66<sup>a</sup> it would appear that the poet had altogether three sons, one of whom, born in A.H. 1040 = A.D. 1630, was called Muḥyi-ud-Dīn, and another in A.H. 1042 = A.D. 1632, who was named Ġulām 'Alī, after the name of the poet's father, and that out of the three sons the second was the worst. From the chronogram expressing the date A.H. 1040 of the poet's son Muḥyi-ud-Dīn, who, as the poet says, was born to him at the age of fifty, we can conclude that Wālih was born in about A.H. 990 = A.D. 1582. The author of the *Majma'-un-Nafā'is* says that Wālih came to India during the reign of *Shāh Jahān*, but several poems and verses, *e.g.*, on fol. 63<sup>a</sup>:—

خسرو ملک خدا فرمانروای بحر و بر  
شاد نور الدین جهانگیر ابن اکبر بادشاه

suggest to us that the poet was in India even during the reign of Jahāngir. He lived in Bengal for some time, and to this he repeatedly refers in the diwān, and Mirzā 'Abdul Qādir Bīdil is said to have visited Wālih several times. The same author of the *Majma'-un-Nafā'is* tells us that Wālih also left a Maṣnawī in the style of the celebrated Khāqānī's *Tuhfat-ul-Irāqayn*. In addition to some poems in praise of the emperors Jahāngir and *Shāh Jahān*, several chronograms on events, the dates of which range from A.H. 1024–1075 = A.D. 1615–1664, lead us to conclude that the poet was still alive till the latter year and attained a fairly old age.

For notices on Wālih's life see: *Majma'-un-Nafā'is*, vol. ii., fol. 518<sup>a</sup>; *Yad-i-Baydā*, fol. 237<sup>b</sup>; *Sarkhwush* (under the letter و), and *Nishtar-i-'Ishq*, fol. 1905. A copy of the poet's diwān is mentioned in Sprenger, *Oude Cat.*, p. 588.

Contents of the diwān:—

fol. 1<sup>b</sup>. Preface.

Beginning:—

نایب خدای عوالم وجود خرد با همه اجزای معرفت از ادراک  
کنه واحد مفرد بچهل بسیط مرکب است

In this preface the poet, after praising God and the prophet, lavishes praises at great length upon his master Fāsihi.

fol. 5<sup>a</sup>. Blank.

fol. 5<sup>b</sup>. Qaṣidahs in praise of God, the prophet, Mirzā Fāsihi, *Shaykh Ġulām 'Alī*, Bāqar Khān, I'timād-ud-Daulah, and several other nobles of Jahāngir and *Shāh Jahān*'s court.

Beginning:—

ای بویران خانهای تنک دلها ساخته  
گرچه بیجائی برایت جا بجا ساخته

fol. 45<sup>b</sup>. Blank.

fol. 46<sup>a</sup>. Tarkīb-bands, mostly in praise of Mirzā Jān Beg.

Beginning:—

بسکه گردیده‌ام اندر طلبت جای بجای  
بیم آنست که بیرون روم از ملک خدای

There is a lacuna after fol. 60<sup>b</sup>.

fol. 61<sup>a</sup>. Tarjīb-bands, in praise of Muṭṭaqid Khān. Some verses from the beginning of the first Tarjīb-band are missing, and it opens with the following line:—

زه کمان بسویت میکشد عدو که رزم  
کجا است آنکه کند جانب تو پشت کمان

The burden runs thus:—

مسخر آنچه ز نقش نگین سلیمان کرد  
ز خلق و مرحمت عام معتقد خان کرد

Again there is a lacuna after fol. 61<sup>b</sup>.

fol. 62<sup>a</sup>. Qit'ahs with chronograms on events ranging from 1042–1075.

Beginning of the first Qit'ah:—

واله در درویشی اگر زد نه گزافست  
در نعت ره فضل نصیب ایست مر آنرا

Some Qit'ahs are satirical.

fol. 77<sup>a</sup>. Blank.

fol. 77<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

خدا یا بشگفتان غمگین دل ما درد مند آنرا  
چو گلین از تو بر سر میزند گلهای خندانرا

Cf. Sprenger, *Oude Cat.*, p. 588, where بشگفتان is wrongly substituted by بشکنان.



fol. 190<sup>a</sup>. Rubā'is.

Beginning:—

یارب ز کرم عنایت چشم تری  
از خود سفری ز غیر قطع نظری  
بر غفلت ما ز هوشیاری حشری  
در بیضبری گمیم از ما خبری

The last Rubā'i runs thus:—

در دیده حیاتی نبود دنیا را  
در وعده ادائی نبود فردا را  
کوش شنوا نیست نگویم که کرد  
کر کام و زبانی بدهم غوغا را

There are altogether one hundred and twelve Rubā'is in all.

Written in a fair minute Nasta'liq.

Not dated, apparently the latter part of the 17th century.

### No. 333.

fol. 520; lines (centre col.) 19; (margl. col.) 36;

size  $11\frac{1}{2} \times 7$ ;  $10 \times 5\frac{1}{2}$ .

کلیات طغرا

### KULLIYÂT-I-ṬUGRÂ.

The prose and poetical works of Mullâ Ṭugrâ.

According to most biographers Mullâ Ṭugrâ is called a native of Mashhad, but his contemporary biographer Ṭāhir Naṣrābādī, who speaks of the poet in the present tense, calls him a Tabrizi, but remarks that he heard from somebody calling the poet Mashhadī. The Library copy of Ṭāhir Naṣrābādī's Taḍkirah reads Ṭugrâ-i-Tabrizi, but the authors of the Majma'-un-Nafā'is and Nishtar-i-'Ishq say that Ṭāhir calls the poet

a native of Qazwīn. He came to India during the last period of the reign of Jahāngīr, or in the beginning of Shāh Jahān's time. On entering the court of Shāh Jahān, Mullā Ṭuḡrā was appointed the Munshī of Prince Murād Baksh, in whose praise the poet wrote several treatises, and whom he accompanied on his expedition to Balkh. He travelled for a long time all over the Deccan and subsequently settled in Kashmīr, where he went in the suite of Mirzā Abul Qāsim. He was a poet of great distinction, but as a prose writer he is very highly spoken of by his biographers, and for this branch of composition enjoys a wider reputation than his contemporaries. The author of the *Majma'-un-Nafā'is* says that he has seen Ṭuḡrā's diwān consisting of ten thousand verses, and that the poet's Kulliyāt received general approbation in India. The same author further remarks that, besides a great number of verses in which the poet has purposely inserted numerous Hindi words, he composed a Qasīdah in praise of Rājā Jaswant Singh, chiefly consisting of Hindi words. The same author further adds that Ṭuḡrā wrote satirical verses against the distinguished poets of his age, such as Mirzā Šā'ib, Salīm, Qudsi, Kalīm and others, and quotes several lines as specimens, and remarks that in return these poets also wrote satires against Ṭuḡrā, and amongst them particularly mentions the name of Mullā Ġanī Kashmīrī. It is remarkable to notice that in the verses which do not scan with the word Ṭuḡrā, the poet has used the nom-de-plume Shīftah, شیفته (see *Majma'-un-Nafā'is*). Ṭuḡrā spent the last years of his life in Kashmīr, and died there somewhat before A.H. 1078 = A.D. 1667.

For notices see: Tāhīr Naṣrābādī, fol. 200<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 291<sup>a</sup>; Riyād-ush-Shu'arā, fol. 244<sup>a</sup>; Tadkirah-i-Ḥusaynī, fol. 125<sup>b</sup>; Nishṭar-i-'Ishq, fol. 1111; Yad-i-Bayḍā, fol. 137<sup>b</sup>.

See also Rien, pp. 742, 744, 850 and 875; W. Pertsch, p. 24; Ethé, *India Office Lib. Cat.*, Nos. 1586-1591, etc.

#### Contents of the Kulliyāt:—

Beginning with ماعی نامه, Sāqī Nāmāh:—

زهی لطف سازنده آب و خاک

برقص آور سبز طاووس تاک

fol. 127<sup>b</sup>. *Gazals* arranged in alphabetical order, except the first which begins thus:—

نمیشد نو خط دیوان ما رشک گلستانی

ز بسم الله بر سر گر نمیزد شاخ ریسانی

The first alphabetical *Ġazal* begins thus:—

تا نام تو سر دفتر معنیست رقم را  
بر فرد بیان سجده ضرور است قلم را

fol. 292<sup>b</sup>. *Qasīdahs* in praise of *Kashmir*, *Shah Jahān*, and other persons of distinction.

Beginning:—

حکمت او در کشود غمکدۀ خاک را  
پر گهر اشک مباحث حقّ اعدا ک را

fol. 353<sup>b</sup>. *قطعات*.

Beginning:—

تبارک الله ازین یزم عشرت افروزی  
که عیش میرسد از وی بهار عد جهان

fol. 357<sup>a</sup>. *Fards*.

Beginning:—

صد دل بیک نگاه تو سوزد جدا جدا  
یک آتش است و شمع فروزد جدا جدا

fol. 358<sup>b</sup>–391<sup>b</sup>. Short *Maṣnawīs*, *Tarjī'bands*, *Tarkīb-bands* and *Mukhammasāt*. The first *Maṣnawī* begins thus:—

بنام آنکه شد سازندۀ چرخ  
برقصش چرخ چون معروف در کرخ

The following refined prose-writings consist of several treatises.

# I.

fol. 397<sup>b</sup>.

فردوسیّه

**FIRDAUSIYYAH;**

OR,

"THE PARADISAICAL."

A description of the beautiful city of *Kashmir*.

Beginning:—

ای در طلب تو خانه بر دوش صاحب . . . ثنای بهار پیرائی  
که انگشت سبزه را بدانهای شبنم الخ

Rieu, ii., p. 742, No. II.; *Ethé*, India Office Lib. Cat., No. I.



## II.

fol. 402<sup>a</sup>.

تاج المدايح

TÂJ-UL-MADÂ'IH ;

OR,

"THE CROWN EULOGIES."

In praise of Prince Murâd Bakhsh.

Beginning:—

چو این لسته زیب لوايح شده . . . . . سرخ روئي قلم بنگارش  
 ثنائى شهشاهيست الخ

Rieu, No. XI.; Ethé, India Office Lib. Cat., No. II.

## III.

fol. 406<sup>b</sup>.

الهاميه

ILHÂMIYYAH ;

OR,

"THE INSPIRATION."

A Sûfic treatise.

Beginning:—

در نزد مصيبت همه جا خصل عكس . . . . . لله الصمد كه نقش  
 مرادم در پوست نقشه تجرد نشسته الخ

See Rieu, No. VII.; Ethé, India Office Lib. Cat., No. III.

## IV.

fol. 411<sup>a</sup>.

MIR'ÂT-UL-FUTÛH ;

OR,

"THE MIRROR OF VICTORIES"

In praise of the Conquest of Balkh and Badakhshân, by Prince  
 Murâd Bakhsh during the years A.H. 1055-1057 = A.D. 1645-1647.

Beginning:—

یَکِه تازان میدانِ تَقْرِیر از دولتِ مستایشِ الح

Rieu, No. VI.; Ethé, India Office Lib. Cat., No. IV.

V.

fol. 415<sup>a</sup>.

مُرْتَفَاعَات

MURTAFI'ÂT;

OR,

"EXALTED MATTERS."

A description of a *darbâr* at Jahângîr's court.

Beginning:—

نوبهار آمد که مَقْرَاضِ از پَرِ بلبلِ کند الح

See Rieu, No. V.; Ethé, India Office Lib. Cat., No. VII.

VI.

fol. 417<sup>a</sup>.

تَجَلِّیَّات

TAJALLIYVÂT;

OR,

"MANIFESTATIONS."

Another treatise in praise of Kashmîr, with a eulogy upon Mir Husayn Sabzwârî.

Beginning:—

کَشمیر بود فصلِ خزانِ عالمِ نور الح

See Rieu, No. IX.; Ethé, India Office Lib. Cat., No. V.

VII.

fol. 240<sup>b</sup>.

مُشَابِهَاتِ رِبْعِی

MUSHÂBAHÂT-I-RABÎ'Î.

"Comparisons drawn from the spring," etc.; also known as مُشَابِهَاتِ بَدِیْعِی, or "Wonderful comparisons."

Beginning:—

موسم آن باشد که مینا را گه هندی میکند الخ

See Rieu, No. XII.; Ethé, India Office Lib. Cat., No. IX.

VIII.

fol. 422<sup>a</sup>.

کنز المعانی

KANZ-UL-MA'ÂNÎ;

OR,

"THE TREASURE OF THOUGHTS."

In praise of Shâh Shujâ'.

Beginning:—

نثایس مخزن دهان جواهر حمد مکرمیست الخ

See Rieu, No. X.; Ethé, India Office Lib. Cat., No. VI.

IX.

fol. 424<sup>a</sup>.

تعداد النوادر

TA'DÂD-UN-NAWÂDIR;

OR,

"THE NUMBER OF STRANGE THINGS."

\* A description of eight stages on the road leading to Kashmîr.

Beginning:—

در ئیره زمین هند دلگیر شدم الخ

See Rieu, No. XXII.; Ethé, India Office, No. XII.

X.

fol. 425<sup>b</sup>.

مجمع الغرائب

MAJMA'-UL-ĠARÂ'IB;

OR,

"THE COLLECTION OF WONDERS."

A description of the lake Kamam.



Beginning:—

چه نویسم از وسعت دریا چه کمم الخ

See Rieu, No. IV.; Ethé, India Office, No. VIII.

XI.

fol. 427<sup>a</sup>.

تصحیفات

TAHQÎQÂT.

"Verifications, or the poetical applications of the names of the planets."

Beginning:—

از بس غلط است حرف قاموس فلک الخ

See Rieu, No. III.; Ethé, India Office, No. XI.

XII.

fol. 428<sup>b</sup>.

آهنگ بلبل

ÂHANG-I-BULBUL;

OR,

"THE SONG OF THE NIGHTINGALE."

Otherwise called *چروش بلبل*, or "The Ebullition of the Nightingale"; also known as *دبیاچه معیار الادراک*, or "The Preface to the Standard of Perception." In praise of Ḥafiz's diwân.

Beginning:—

پیشرو ساز سخن ترا نه حمد صانع است الخ

See Rieu, No. I.; Ethé, India Office, No. X.

XIII.

fol. 429<sup>b</sup>.

نمونه انشا

NAMÛNAH-I-INSHÂ;

OR,

"A MODEL OF COMPOSITION."

In praise of Aurangzib.

Beginning:—

میمین ورقتی ز یاسمینم دادند الخ

See Rien, No. XXXII.; Ethé, India Office Library Cat., No. XVII.

XIV.

fol. 431<sup>a</sup>.

دردناک

**DARDNÂK;**

"AFFLICTED."

Also called **گریهٔ قلم**, *Giryah-i-Qalam*; or, "The Weeping of the Pen." A description of the rainy season.

Beginning:—

گریهٔ قلم خطاب این رقم الخ  
دردناک طغراست که از ماقم افروزی الخ

See Rien, No. XXVII.

XV.

fol. 433<sup>a</sup>.

معراج الفصاحة

**MI'RÂJ-UL-FASÂHAT;**

OR,

"THE ASCENT OF ELOQUENCE."

In praise of Sayyid Bahâdur Khân.

Beginning:—

از حق مضی معجزه آئین خواهم الخ

See Rien, No. XXVIII.; Ethé, India Office, No. XXII.

XVI.

fol. 437<sup>a</sup>.

انوار المشارق

**ANWÂR-UL-MASHÂRIQ;**

OR,

"THE LIGHTS OF THE EAST."

Beginning:—

ای جوش دل صراحی و جام از تو الخ  
شب نشینان بزم سخن بشواب حمد خالقی سرخوش اند الخ

See Rieu, No. XIX.; Ethé, India Office, No. XVIII.

XVII.

fol. 441<sup>a</sup>.

پریخانه

PARÎKHÂNÂH;

OR,

"THE FAIRY'S HOUSE."

In praise of *Shâh 'Albâs II.* of Persia.

Beginning:—

ای راقم فرد رزق چه صبح و چه شام الخ  
لطف قلمی که قطعه نویسان مثال سرمشق تازگی الخ

See Rieu, No. XXV.; Ethé, India Office, No. XIX.

XVIII.

fol. 447<sup>a</sup>.

وجدیه

WAJDIYYAH.

Also styled *وجدیه جان*, metaphors drawn from music.

Beginning:—

لعمره دلنشین بتولم حمد سازنده مقام پذیرد الخ

See Rieu, No. XXXI.; Ethé, India Office, No. XV.

XIX.

fol. 454<sup>a</sup>.

کلمه الحق

KALIMAT-UL-HAQ;

OR,

"THE WORD OF TRUTH."

A complaint of the want of liberty of the king and the king's son.



Beginning:—

دوران چو در مستایش مردي بها نداده الخ

See Rien, No. XVIII.; Ethé, India Office, No. XX.

## XX.

fol. 455<sup>a</sup>.

آشوب نامه

ÂSHÛB NÂMAH;

OR,

"THE BOOK OF TUMULT."

In praise of Zulâli's seven Maṣnawis.

Beginning:—

شکر ناظمي که ايبات بروج مهتر از معني ابداعش صورت  
وجود بسته الخ

See Rien, No. XXI.; Ethé, India Office, No. XXI.

## XXI.

fol. 461<sup>a</sup>.

ثمره طبي

SAMRAH-I-TIBBÎ;

OR,

"THE MEDICAL FRUIT."

Metaphors drawn from the medical art.

Beginning:—

اي درد تو بهتر از دواي دگري . . .

شکر حکيمي که درد بيدرمان آيوب از داروي صبوريش الخ

See Rien, No. XXX.; Ethé, India Office, No. XVI.

## XXII.

fol. 466<sup>v</sup>.

جلوسيه

JULUSIYYAH;

"ACCESSION."

A eulogy on the accession of Aurangzib.

Beginning:—

ای کوکبه است فروغ پیمای سریر . . . .  
سر زبان از حمد شهشاهی تواند بتاج رسید الخ

See Rieu, No. XXIV.; Ethé, India Office, No. XIV.

XXIII.

fol. 474<sup>b</sup>.

چشمه فیض

CHASHMAH-I-FAYD;

OR,

"THE SOURCE OF OVERFLOW."

Addresses to the Sovereign, with a description of the prophet's Mi'rāj or Ascension to heaven.

Beginning:—

ای ملک وجود بر درت ماوایی . . . .  
حمد اکبر بادشاهی که لشکر نور ذاتش الخ

See Rieu, No. XXIX.; Ethé, India Office, No. XIII.

XXIV.

fol. 489<sup>b</sup>.

رقعات

RUQA'ÂT;

OR,

"LETTERS."

Beginning with the عبرتنامه, "Ibrat Nāmah"; or, "The Book of Warning," called in Rieu عبر نامه; or, "The Book of Ambergris"; an exposure of the plagiarisms of Naṣrā-i-Hamadāni, written for Muqīm Kāshī.

Beginning:—

قلبی بهر مقیما شده عبرت نامه . . .  
در حالتی که تیغ جانفراش را قلمتراش شمردی الخ

See Rieu, Nos. XVI. and XVII.; Ethé, India Office, No. XXIII.

## XXV.

fol. 519<sup>a</sup>.

تذكرة الاحياء

## TADKIRAT-UL-AHIBBÂ;

OR,

"MEMORIAL OF FRIENDS."

Also called تذكرة الاخيار; or, "Memorial of the Good"; or, تذكرة الاتقيا; or, "Memorial of the Godly"; a eulogy on twelve contemporary *Shaykhs* and other renowned men then living in Kashmir.

Beginning:—

طغرا تا كي تيغ زبان نيز كني الح

See Rien, No. VIII.; Ethé, India Office, No. XXIV.

The above collection of refined prose writings consists of twenty-five risâlahs, eighteen of which, together with Tuğrâ's letters and a commentary, have been printed at Cawnpore, 1871, under the title of رسائل طغرا.

Written in a fair Nasta'liq, within coloured borders.

Not dated, apparently 18th century.

## No. 334.

fol. 122; lines 11; size  $7\frac{1}{4} \times 4\frac{1}{4}$ ;  $5\frac{1}{2} \times 3$ .

ديوان غني

## DÎWÂN-I-ĠANÎ.

Maulânâ Muḥammad Ṭāhir Ġanî, a resident of Kashmir, was, according to the author of the *Riyâḍ-ush-Shu'arâ*, the disciple of his learned countryman Maulânâ Muḥammad Muḥsin Fânî, a poet of great eminence. He adopted the poetical title of Ġanî as a chronogram for the year A.H. 1060 = A.D. 1650, the year in which he composed poetry for the first time. Ġanî flourished during the governorship of Zafar Khân Aḥsan, and possessed a great admirer in the person of Nawwâb Wahîd



Zamān Tāhīr Wahīd. Ġanī enjoys the reputation of having a great command over the Persian language as well as for composing elegant verses.

His companions Abū Ṭalīb Kalīm and Ḥājī Muḥammad Jān Qudṣī greatly admired the poetical compositions of Ġanī, while the celebrated Ṣā'ib for his own bayāḍ made a selection of two hundred and twenty verses from Ġanī's diwān. According to the authors of the *Riyāḍ-ush-Shu'arā* and *Majma'-un-Nafā'is* Ġanī left about twenty thousand verses. Although a poet of vast learning, Ġanī had no ambition to attach himself to the Imperial throne. Tāhīr Naṣrābādī states on a reliable authority that the emperor of India once wrote to Sayf Khān, the governor of Kash-mir, to send Ġanī to the Imperial throne. Being requested by Sayf Khān, the poet instructed the governor to report to the emperor that he (the poet) was insane and could not, therefore, attend the court. Sayf Khān objected to this, saying how could he apply the term "insane" to a sound man? At this the poet all of a sudden tore his collar, and like one insane marched off towards home, and died after three days. The date of his death is fixed in A.H. 1079 = A.D. 1668 in the beginning of Aurangzib's reign. Ġanī's diwān was collected by his friend Muḥammad 'Alī Māhīr, who composed the following chronogram on the poet's death, quoted in *Rieu*, ii., p. 692:—

تھی چون کرد بزم شیخ را گردید کاربش  
که آگاهی سوی داربشا از دار فانی شد

For notices on the poet's life see: Tāhīr Naṣrābādī, fol. 265<sup>b</sup>; *Yad-i-Bayḍā*, fol. 170<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 287<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 344<sup>b</sup>; *Rieu*, *ib.*; *Ethé*, *Bodl. Lib. Cat.*, No. 1127.

Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

سوز داغ دل ما دفع نشد از موحم  
گرمی شمع ز کافور نمیگردد کم

The Qaṣīdahs are intermixed with Fards, Maṣnawīs, and Qit'as.

fol. 10<sup>b</sup>. Ġazals.

Beginning:—

جنونی کو که از قید خرد بیرون کشم پا را  
کنم زنجیر پای خویشتن دامان صبرا را

fol. 112<sup>a</sup>. Rubā'is.

Beginning:—

چون نیست در افتادگیم کس را شک  
 بر خاسته از چه رو بچنگم هر یک  
 دعوی برابری ندارم بکسی  
 بر خاک چرا برابرم کرد فلک

The diwān of Gānī has been printed in Lucknow, A.H. 1261.

A good copy; written in clear minute Nasta'liq, within gold ruled borders, by order of one Khawājah Muḥammad Khān.

Dated A.H. 1160.

Scribe محمد فیض الله

### No. 335.

fol. 98; lines 14; size 8 × 5; 6 × 3.

The same.

Another copy of Gānī's diwān, beginning with Gazals:—

جنونی کو که از قید خرد بیرون کشم پا را الخ

fol. 82<sup>b</sup>. Rubā'is, beginning as in the preceding copy:—

چون نیست در افتادگیم کس را شک الخ

fol. 92<sup>a</sup>. Miscellaneous verses consisting of tārikhs, eulogies and satires, etc., which were added towards the end of Gānī's diwān by his pupil Muslim, as would appear from the following short introduction in the beginning:—

اشعار مشرقه از قسم تواریخ و تعریضات و هجویات و غیره که  
 مسلم مغشور شاگرد مصنف مبرور بعد جمعیت اشعار در آخر  
 دیوان از تصنیف لطیفش درج ساخته درینجا بهمان ترتیب  
 جامع بی تقدیم و تاخیر برای تشریح صغیر و کبیر بپایه تحریر  
 میرسد تا کدام شعر از اشعار مشهوره مصنف باقی نماند والله  
 اعلم

The first eight *Ġazals* have a commentary on the margin extending from foll. 1<sup>b</sup>-3<sup>b</sup>.

Written in minute *Nasta'liq* on various coloured papers.

Dated A.H. 1273.

No. 336.

foll. 177; lines 15; size  $10 \times 4\frac{1}{2}$ ;  $8 \times 3\frac{1}{2}$ .

یوسف و زلیخا

YŪSUF WA ZALĪKHÂ.

A *Maṣnawī* by Nāzīm.

Mullā Nāzīm of Herat, who, as stated in Rieu, was the son of *Shāh* Ridā Sabzwārī, flourished during the time of *Shāh* 'Abbās II. (A.H. 1052-1077 = A.D. 1642-1667). He was a pupil of Maulānā Faṣīhī and a court-poet and favourite of 'Abbās Qulī Khān Shāmī, the Beglerbeg of Herat, at whose request the poet composed the present *Maṣnawī*. The poet himself says in the epilogue that he spent fourteen years in the composition of this poem, having commenced it in A.H. 1058 = A.D. 1648, and completed it in A.H. 1072 = A.D. 1661. The style of the *Maṣnawī* is very highly spoken of by his contemporary biographer Ṭāhir Naṣrābādī and other taḍkirah writers. Nāzīm died in A.H. 1081 = A.D. 1670.

For further particulars see: Ṭāhir Naṣrābādī, fol. 195<sup>a</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 468<sup>b</sup>; *Riyāḍ-ush-Shu'arā*, fol. 432<sup>a</sup>; Rieu, ii., p. 692; Ethé, India Office Lib. Cat., Nos. 1593-1598; Ethé, Bodl. Lib. Cat., No. 1130; W. Pertsch, Berlin Cat., pp. 29, 721 and 927; Sprenger, Oude Cat., pp. 129, 151 and 515; *Ātash Kadh*, p. 156.

Beginning as in Ethé, India Office Lib. Cat.:—

خدایا چون میهرم سینہ بکشا

دلم طوطی کن و آئینه بنما

Printed, Oude Akhbār Press, Lucknow, A.H. 1286.

Written in careless *Nasta'liq* within coloured borders.

Dated A.H. 1170.



## No. 337.

fol. 124; lines (central column) 14; (marginal column) 28;  
size  $9 \times 5\frac{1}{2}$ ;  $7\frac{3}{4} \times 4$ .

دیوان عظیم

## DÎWÂN-I-'AZÎM.

'Azîm or 'Azîmâ, who was born in Nishâpûr, belonged to a respectable family of that place. All the members of his family were noted for their attainments as men of letters and poets of distinction. His father, Maulânâ Qaydî, who was a nephew of the distinguished poet Nazîrî, and himself a poet of some note, came to India during the reign of Shâh Jahân, and died at sea on his way back to his native country in A.H. 1064 = A.D. 1653. 'Azîm's brother, Mullâ Muqim or Muqimâ, with the *takhalluṣ* Faujî (a copy of whose diwân is mentioned in Rieu, p. 690), also came to India and entered the services of Mirzâ Jân Beg, a general under Shâh Shujâ'. Faujî, after performing a pilgrimage to Mecca returned to Nishâpûr, where he died at the age of forty-two in A.H. 1075 = A.D. 1664. Referring to his respectable connection, 'Azîm, in course of his admonitions to his son, speaks thus on fol. 113<sup>b</sup> (margin):—

نطق تو گرفته دلپذیری  
از منطق قیدی و نظیری  
نسبت ز دو جانبت شریفست  
این قافیہ قابل ردیفست

Most of the poems of 'Azîm are in praise of Shâh Sulaymân (A.H. 1077-1105 = A.D. 1666-1693), Bayrâm 'Alî Khân of Nishâpûr, who died, according to a chronogram on fol. 51<sup>a</sup>, in A.H. 1071 = A.D. 1660, and his son, Muḥammad Ibrâhîm.

The author of the *Natâ'ij-ul-Afkâr* adds further, that 'Azîm enjoyed the warm favour of Mirzâ Sa'd-ud-Dîn Muḥammad Râqim, Wazîr of Khurâsân.

The conflicting statements of 'Azîm's biographers regarding his visit to India have thrown us into great confusion. The authors of the *Riyâd-ush-Shu'arâ*, *Makhzan-ul-Garâ'ib* and *Khulâsat-ul-Afkâr* state that 'Azîm came to India during the time of Shâh Jahân, while the first named two authors assert that the poet was entrusted with the

Diwanship of Lahore by the emperor. While Sarkhwush, a contemporary biographer of 'Azīm, followed by the author of the *Majma'-un-Nafā'is*, notices two different poets of the same name, viz., عظیمای نیشاپوری and آقا عظیما, and says that the former never came to India and that the latter was the Diwān of Lahore, and concludes his accounts of the two poets in few words:—

عظیمای نیشاپوری—صاحب فکر تازه بود—در هندوستان  
نیامده . . . آقا عظیما—دیوان بیوثاک لاهور نیز خوش فکر  
است—

Dr. Rieu, who could not trace anything to prove 'Azīm's residence in India, seems to support the statement of Sarkhwush that the poet never came to this country; but the fact that Sarkhwush completed his *tajkirah* in A.H. 1093 = A.D. 1682, after which 'Azīm lived for many years, and further, the existence of the verse in which the poet speaks of his becoming a Hind-parast, seem to support the statements of the author of the *Riyāḍ-ush-Shu'arā* and others.

The lines referred to (found on fol. 116\* of the diwān) are as follows:—

گردید عظیم عاقبت هند پرست  
از منت طومنی و نیشاپوری رست

Tāhir Naṣrābādī, who speaks of the poet in the present tense, does not touch the point of 'Azīm's coming to India, and simply remarks that although he (Tāhir) could not visit 'Azīm, he heard from his relatives that 'Azīm was a good poet and belonged to a family the members of which were polished and enlightened. Shir Khān, Lodi, another contemporary of 'Azīm, gives only a short account of the poet's brother Qayḍī, without mentioning the name of 'Azīm. According to the author of *Mir'āt-uṣ-Ṣafā* (Rieu, p. 701) 'Azīm died in A.H. 1110 = A.D. 1698, or according to the authors of the *Khulāṣat-ul-Afkār*, *Natā'ij-ul-Afkār* and *Nagmah-i-Andalib* (Rieu, *loc. cit.*), in A.H. 1111 = A.D. 1699.

For notices on 'Azīm's life see: Tāhir Naṣrābādī, fol. 185<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 124<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 277<sup>a</sup>; *Yad-i-Bayḍā*, fol. 150<sup>a</sup>; *Khazānah-i-Āmirah*, fol. 333<sup>b</sup>; *Makhzan-ul-Garā'ib*, vol. ii., fol. 564; *Natā'ij-ul-Afkār*, p. 298. See also Rieu, *ib.*, p. 701<sup>a</sup>; *Sprenger*, *Oude Cat.*, pp. 113, 358.

#### Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs in praise of Bayrām 'Alī Khān and his son Ibrāhīm Khān.

Beginning:—

ای ز بسم الله کل بر فرق فرقان ریخته  
شکر الصمد ازان در کام انسان ریخته

On the margin of fol. 1<sup>b</sup> begins the Maṣnawī called فوز عظیم —

دارم سر حمد حق تعالی الخ

This Maṣnawī, dealing with the creation of the world, morals, mystical love, etc., was composed by the poet at Qandhār after the death of his father in A.H. 1064 = A.D. 1653. It also contains eulogies on Shāh 'Abbās II., Mirzā Sa'd-ud-Din (Wazir of Khurāsān), Ṣafī Qulī Khān and others.

fol. 15<sup>b</sup>–120<sup>a</sup>. Chronograms on several contemporary events, the dates of which range from A.H. 1055–1082 = A.D. 1645–1671.

fol. 116<sup>b</sup>. Preface which 'Aẓīm wrote to the جامع الفوائد, Jāmi'-ul-Fawā'id of Bayrām 'Alī Khān.

Beginning:—

واحد الذات کثیر الصفات عظیم الشانی را ستایش و نیایش  
بی منتها مزاور الخ

The date of completion of the preface, A.H. 1068 = A.D. 1657, is expressed by the following chronogram:—

بنوشت بی تاریخ مجموعه بیرام خان

fol. 117<sup>a</sup> (margin). جامع الفوائد, Jāmi'-ul-Fawā'id of Bayrām 'Alī Khān. This Maṣnawī is chiefly devoted to the praise of God and the prophet.

Beginning:—

الهی دیدۀ ده خالی از عیب  
که سرزد از نگاهش پردۀ غیب

fol. 120<sup>a</sup>. Another Maṣnawī in praise of a garden called باغ فرح بخش.

Beginning:—

صباحی دست موسی آمستینش  
عیان نور تجلی از جبینش



Written in a minute Nasta'liq. Not dated, apparently 18th century. Some folios at the end contain short selections from the diwān of Jalāl Asir written in a different hand.

## No. 338.

fol. 322; lines 15; size  $8 \times 5$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

دیوان ملا رفیع

## DÎWÂN-I-MULLÂ RAFÎ.

Mirzâ Hasan Beg Rafî, مرزا حسن بیگ رفیع, was originally an inhabitant of Qazwin, but, on account of his long residence in Mashhad, he is better known as Mashhadî. The author of the *Majma'-un-Nafâ's* relates that when 'Abd Ullah Khân Uzbek invaded Khurâsân (A.H. 993 = A.D. 1585) he took away with him, along with other prisoners, Mirzâ Rafî, who was only a boy at that time. Rafî's remarkable intelligence attracted the attention of Nadr Muḥammad Khân, the governor of Balkh. The same author further adds that when Shâh Jahân conquered Balkh and defeated Nadr Muḥammad Khân (A.H. 1056 = A.D. 1646), Rafî with Nadr Muḥammad's son came to India. The author of the *Natâ'ij-ul-Afkâr* states that Rafî came to India before Shâh Jahân's expedition to Balkh. Rafî's contemporary biographer, Tâhir Naṣr-âbâdî, gives us to understand that the poet, who was the Kitâbdâr of Nadr Muḥammad Khân, and whose wife's sister the poet married, drew the attention of Shâh Jahân and was brought to India by the emperor, and that Hâjî Muḥammad Jân Mashhadî maliciously reported to Shâh Jahân that Rafî was only an ordinary poet. This, says Tâhir, hopelessly lowered the poet's position and he was deprived of the imperial favour for ever. But the author of the *Riyâd-ush-Shu'arâ* and other later biographers distinctly say that the above statement of Tâhir is untrustworthy. We can, however, rely upon the statement of the author of the *Khazânah-i-Âmirah*, who, on the authority of 'Abdul Hamîd's Pâdishâh Nâmah, relates that, on the 14th Rajab, A.H. 1054 = A.D. 1644, Hasan Beg Rafî, Munshî of Nadr Muḥammad Khân, came to pay respect to the imperial throne and received the *Khîṭat* and a reward of three thousand rupees, and was subsequently honoured with the *manṣab* of five hundred, and that on the 4th Rabî', A.H. 1063 = A.D. 1652, the poet received a reward of three thousand for composing a poem in

praise of the emperor. The same author, supported by several others, relates that Rafi' also received once a reward of five hundred rupees from Shāh Jahān's daughter, Jahān Ārā Begam, for a verse in a poem which he composed in praise of the garden باغ حیات بخش.

As a poet Rafi' is highly spoken of by his biographers, but as a refined prose-writer he enjoys a still wider reputation. He obtained the warm favour of Prince Dārā Shikūh, to whom he addressed many laudatory poems. During the time of Aurangzib, Rafi' was appointed the Diwān of Kashmir, and after resigning the imperial service passed a retired life in Delhi. Tāhir says that, at the time of the composition of his work A.H. 1083 = A.D. 1672, he heard that Rafi' was living in great distress. Sarkhwush, who wrote his work in A.H. 1093 = A.D. 1681, speaks of the poet in the past tense. The author of the *Mir'āt-ul-Ālam*, composed in A.H. 1078 = A.D. 1667, says that the poet had then given up the imperial court and was leading a retired life. So we may conclude that Rafi' died some time between A.H. 1083 and 1093 = A.D. 1672 and 1682.

For references see Tāhir Nasrābādī, fol. 156<sup>b</sup>; *Mir'āt-ul-Ālam*, fol. 443<sup>b</sup>; *Majma'-un-Nafā'is*, vol. i., fol. 162<sup>a</sup>; *Khazānah-i-Āmirah*, fol. 173<sup>b</sup>; *Shuhuf-i-Ibrāhīm*, fol. 328<sup>a</sup>; *Nishtar-i-'Ishq*, fol. 705; *Natā'ij-ul-Atkār*, p. 179. See also Ethé, *India Office Lib. Cat.*, No. 1603; Sprenger, *Oude Cat.*, pp. 92, 111, etc.

Besides the diwān Rafi' also wrote several *Maṣnawīs*.

#### Contents of the diwān:—

fol. 1<sup>b</sup>. Qaṣīdahs, mostly in praise of Shāh Jahān and Dārā Shikūh, arranged in alphabetical order.

Beginning:—

تا ندھی چون صدف سینہ خود را صفا  
با دل تو کی شود گوهر عشق آشنا

fol. 65<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

ای نام تو از خوی آرایش دیوانها  
زین نام بهر عنوان ظاهر شده فرمانها

fol. 316<sup>b</sup>. *Rubā'īs*.

Beginning:—

این بیضردان که طالب دنیا بید  
هر یک بگمان خویش بکتایند

Written in ordinary fair Nasta'liq.  
Dated Rajab, A.H. 1089.

No. 339.

fol. 59; lines 15; size  $9 \times 6\frac{1}{2}$ ;  $7 \times 4$ .

دیوان بیتش

DÎWÂN-I-BÎNISH.

The lyrical poems of Bînish.

Bînish, with his proper name Ismâ'îl, was a Kashmîrian poet of some distinction. According to the author of the *Şuhuf-i-Ibrâhîm*, the poet's ancestors belonged to Persia, but the poet was born and brought up in Kashmîr. He came to Delhi during the time of Aurangzib. According to Rieu, some of the poet's poems are addressed to Şafshikan Khân, who accompanied Aurangzib on his expedition to Kashmîr in the sixth year of his reign. A copy of the poet's Kulliyât, containing several Maḡnawîs, is noticed in Rieu, ii., p. 695.

For notices see: *Majma'-un-Nafâ'is*, fol. 81\*; *Riyâd-ush-Shu'arâ*, fol. 68\*; *Şuhuf-i-Ibrâhîm*, fol. 134\*; *Nishtar-i-Ishq*, fol. 285; *Makhzan-ul-Garâ'ib*, fol. 115.

The present copy contains only the poet's *Gazals* arranged in alphabetical order.

Beginning:—

سرزند چون حرف خواہش از لب اظهار ما  
میزند میلی شکست رنگ بر رخسار ما

Written in fair Nasta'liq.

This copy, dated the 8th Rabi' I., A.H. 1324, was written by the Library scribe Fa'll-ul-Bâri, at the request of Shihâb-ud-Dîn Khuda Bakhsh, the then assistant Librarian.

Written in a neat, good Nasta'liq.



## No. 340.

fol. 75; lines 12; size  $6\frac{1}{2} \times 4\frac{1}{4}$ ;  $4\frac{1}{2} \times 2\frac{3}{4}$ .

The same.

Another copy of the *diwān* of Binish, containing *Gazals* without alphabetical order. Slightly defective at the beginning.

The initial line with which this copy opens is illegible, and the second *Gazal* begins thus:—

هرگز نشد بحرف طلب آشنا لبم  
از آبروی خویش چو دریا لبالم

Written in a careless *Nasta'liq*.

Apparently 19th century.

## No. 341.

fol. 486; lines 27 (in 4 coll.); size  $12\frac{1}{2} \times 8$ ;  $10 \times 5\frac{1}{2}$ .

کلیات صایب

## KULLIYÂT-I-ŞÂ'IB.

The poetical works of Şâ'ib.

Mirzâ Muḥammad 'Alî, with the poetical title of Şâ'ib, مرزا محمد علی المتخلص به صایب, was, according to the author of the *Şuḥuf-i-Ibrâhîm*, son of Mirzâ 'Abd ur-Raḥîm. Şâ'ib is called Tabrizi as well as Işfahânî. The fact is that the ancestors of Şâ'ib originally belonged to Tabriz, where they were settled from a long time. Under the patronage of Shâh 'Abbâs the Second, the poet's family was removed to Işfahân, and his father was honoured with the post of the Kad Khudâ, or provost of the merchants of 'Abbâsâbâd. It was in Işfahân that Şâ'ib was born in about A.H. 1012 = A.D. 1603. It is said, in the *Riyâd-ush-Shu'arâ*, that at an early age Şâ'ib showed a peculiar taste for poetry, and spent his days in the company of learned men such as Ḥakîm Ruknâ, Shifâ'i, and

others. Several biographers state that Ša'ib in his youth performed the pilgrimage at Mecca, and then visited the sacred tomb of the Imām Mūsā Raḍā in Khurāsān, and the author of the *Nishtar-i-Ishq*, in support of this statement, quotes the following verse of the poet:—

لله الصمد که بعد از مشر حج صایب  
عهد خود تازه بسطان خراسان کردم

On his return to Isfahān Ša'ib contemplated another voyage, which brought him to India during the latter period of the reign of Jahāngir. Here he found a most benevolent patron in Zafar Khān, the governor of Kābul, through whose influence the poet entered the court of Shāh Jahān. This emperor showed great favours to Ša'ib, and honoured him with the title of Mustaid Khān and the command of one thousand. Later on, when Ša'ib's father came to India to induce the poet to return to Isfahān, he (Ša'ib), instead of yielding to the desire of his father, accompanied his munificent patron Zafar Khān to the beautiful city of Kashmīr. Shīr Khān, in his *Mir'at-ul-Khayāl*, states that many offers of high appointments were made to Ša'ib by Shāh Jahān, which the poet did not accept on the excuse of the weak state of his health and his strong desire to return to his native country. Sojourning for some time in Kashmīr, Ša'ib returned to Persia to spend the remaining portion of his life under the patronage of Shāh 'Abbās the Second and Shāh Sulaymān Šafawī, and received from the former-named king the title of Malik ush-Shu'arā. It is related that from Isfahān Ša'ib sent the following verse to Zafar Khān, for which he received five thousand rupees from the governor:—

دور دستانرا باحسان یاد کردن همت است  
ورنه هر لعلی بپای خود نثر می افکند

Ša'ib is admitted on all hands to be the greatest among the modern Persian poets and the creator of a new style of poetry. Abū Talīb, in his *Khulāsat ul-Afkār*, remarks, that Ša'dī was the originator of *Gazal* to which Bābā Fīḡānī gave a new colour, but that Ša'ib was the founder of a new school.

According to Tāhīr Naṣrābādī, as stated by Ārzū, Ša'ib's verses amount to one hundred and twenty thousand; but Shīr Khān says that he saw the poet's diwān consisting of only eighty thousand verses. He was also conversant with Turkish, for almost all the copies of his diwān contain poems in Turki and Āzari.

Ša'ib died a peaceful death in Isfahān, according to the following chronogram by the contemporary poet Wā'iz, in A.H. 1088 = A.D. 1677:—

شد صایب ازین جهان ویران صد حیث  
 زان در ثمنین بصر عرفان صد حیث  
 گفتند بناله بلبان تاریخش  
 ای حیث ازان هزار دستان صد حیث

The authors of the *Khazānah-i-Âmirah*, *Miftāh-ut-Tawārikh*, *Khulāsat ul-Afkār*, *Natā'ij ul-Afkār*, and some others, place the poet's death in A.H. 1080 = A.D. 1677, and in support of this date Gulām 'Alī Āzād, in his *Yad-i-Baydā*, gives the following chronogram:—

عند لیب نغمه پرداز فصاحت صایبا  
 رفت ازین عالم بسوی روضه دار السلام  
 خامه ازاد انشا کرد مال رحلتش  
 بلبل گلزار جنب صایب عالی کلام

Another chronogram, composed by Muhammad Sa'id Ashraf in support of the above date (A.H. 1080), is found in Ārzū's *Majma' un-Nafā'is* and in some other *taḍkirahs*:—

بود باهم مردن آقا رشید و صایبا—

On the margin of the *Yad-i-Baydā*, fol. 128\*, a note says that, according to the *Tarikh-i-Muhammadī*, Ṣā'ib died in A.H. 1085 = A.D. 1674; *Sarkhwush* and the author of the *Shuhuf-i-Ibrāhim* place the poet's death in A.H. 1081 = A.D. 1678; *Hāj. Kh.*, vol. iii., p. 290, in A.H. 1087 = A.D. 1676. Rieu's copy of the *Mir'at-ul-Âlam* gives Ṣā'ib's death in A.H. 1089 = A.D. 1678, but our copy of the same work does not give any date.

The author of the *Miftāh ut-Tawārikh* says that a *Gazal* of the poet, opening with the following line, is engraved on his tombstone:—

در هیچ پرده نیست و نباشد لثای تو  
 عالم پر است از تو و خالیست جای تو

For notices on his life and work see, besides the references given above: Rieu, ii., p. 263; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1131-1137; *Ethé*, *India Office Lib. Cat.*, Nos. 1606-1623; *W. Pertsch*, *Berlin Cat.*, p. 930; *Sprenger*, *Oude Cat.*, pp. 112, 151, 384; *Ouseley*, *Biogr. Notices*, p. 227;



Cat. des MSS. et Xylographes, p. 398; G. Flügel, i., p. 597; J. Aumer, p. 38; J. C. Tornberg, p. 110.

Some poems of the poet have been translated into German by Tholuck, *Blüthensammlung*, p. 288. The *diwān* has been lithographed in Lucknow, A.H. 1292. A selection from the same, Lucknow, A.H. 1264 and 1871.

#### The Kulliyāt:—

This copy of Šā'ib's Kulliyāt is of an exceptional value. It was written, as would appear from the colophon, some ten years before the death of the poet.

Some selections from Šā'ib's *diwān* are divided under different headings, viz.: (1) واجب الحفظ, Wājib-ul-Ḥifẓ; a selection consisting of Ġazals, Maṭālī' or opening couplets, Mutafarriqāt or detached verses, made, according to Sprenger, *Onde Cat.*, p. 386, by one Darwish 'Āmilā of Balkh, who visited Šā'ib at Iṣfahān and obtained a copy of his *diwān*.

For particulars see Ethé, *India Office Lib. Cat.*, No. 1618, where a copy of the Wājib-ul-Ḥifẓ is described.

(2) مرآة الجمال, "The Mirror of Beauty." This selection consists of Ġazals or detached lines describing the various parts of the human figure.

The author of the *Ṣuḥuf-i-Ibrāhīm* says that a selection from the *Mirāt-ul-Jamāl*, relating to the beauties of mirror, comb, etc., is entitled مرآة الصيال, and the said author seems to hold that all these selections were made by Šā'ib himself:—

اشعار خود را که در صفت اعضاي معشوق بوده به مرآة  
الجمال و آنچه دران مذکور آئینه و شانه بود به مرآة الصيال موسوم  
نموده و مطلع ساير اشعار خود را انتخاب فرموده مسمي بواجب  
الحفظ ساخت —

The *Mirāt-ul-Jamāl* and the Wājib-ul-Ḥifẓ are mentioned in Rieu, p. 694. See also Sprenger (*loc. cit.*); Ethé, *India Office Lib. Cat.*, No. 1618; Stewart, p. 70.

#### Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs in praise of Shāh 'Abbās.

Beginning:—

منت خداي را که بتوفيق کردگار  
از ناف کعبه چشمه زمزم شد آشکار

چون کاروان حاج خروشان و کث زنان  
آمد بضاک بوس نجف آب خوشگوار  
دریای رحمت ازلی جوش فیض زد  
شد نهر سلسیل ز فردوس آشکار

On fol. 4<sup>b</sup> is a Qaṣidah in praise of Shāh 'Abbās, the following last three lines of which refer to a building in Iṣfahān erected by the Shāh in A.H. 1057;—

در سواد اعشهان دولت مرثی طرح کرد  
کز شکوه او غجل گردید قصر آسمان  
چون بتوفیق الهی صورت انجام یافت  
این بنای میمنت بنیاد از نقش جهان  
خامه صایب رقم زد از پی تاریخ او  
قبله گاه تاجداران باد دایم این مکان

fol. 10<sup>b</sup>. مشنوی در فتح قندهار. A Maṣnawī on the conquest of Qandahār.

Beginning:—

برارنده تاج و تخت و کلاه  
خدایو جوانبخت عباس شاه

This Maṣnawī is also noticed in Rieu, p. 694, where it is said to be in praise of Shāh 'Abbās; while in Ethé, India Office Lib. Cat., No. 1606, it is called مشنوی رزمیه, and is said to have been dedicated to Shāh Sulaymān in A.H. 1079. But from a revision of the poem it would appear that it deals with two different subjects, and is divided into two parts; the first, beginning with the above line, is purely in praise of Shāh 'Abbās; the second, beginning on fol. 11<sup>a</sup> with the line:—

چو روز دگر مهر زرین مسان

is only a description of the battle. The year A.H. 1079, in which, according to Ethé (*loc. cit.*), the Maṣnawī was composed, is not found here.

fol. 12<sup>b</sup>–13<sup>a</sup> blank.

fol. 13<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

اگر نه مد بسم الله بودي تاج عنوانها  
نه گشتي تا قيامت نوحه شیرازه ديوانها

fol. 468<sup>b</sup>. A few Turkish *Gazals* arranged in alphabetical order.

Beginning:—

نه احتياج كه ماضي ويره شراب سنگا  
كه اوز پياله سيني ويري آفتاب سنگا

fol. 470<sup>a</sup> blank.

fol. 470<sup>b</sup>. مطالع, *Maṭāli'* or opening couplets.

Beginning:—

حسرت اوقات غفلت چون ز دل بيرون رود  
داغ فرزندانست فوت وقت از دل چون رود

fol. 473<sup>a</sup>. Unfinished *Gazals*.

Beginning:—

خدایا در پذیر این نعره مستانه ما را  
مكن نوמיד از حسن قبول امساله ما را

The colophon, dated Jamādi II., A.H. 1070, runs thus:—

قد فرغ من كتابة هذا الديوان بتوفيق احد الملك المنان بتاريخ  
اوایل عشر الآخر من آخر الجميدین سنة سبعین بعد الالف من  
الهجرة الشريفة النبوية المصطفوية عليه و آله افضل الصلوات و  
اکمل التحية—

Scribe محمد رضا

Written in a clear minute *Nasta'liq*, within gold-ruled borders with illuminated frontispieces on foll. 1<sup>b</sup>, 2<sup>a</sup> and 13<sup>b</sup>.



## No. 342.

fol. 429; lines 30 (in 4 cols.); size  $12\frac{1}{2} \times 7\frac{1}{2}$ ;  $11 \times 6$ .

The same.

Another valuable copy, containing the earlier collection of the poems of Šā'ib, written in A.H. 1080 = A.D. 1669, i.e. eight years before the poet's death in Šā'ib's own house at Isfahān.

## Contents:—

fol. 1<sup>b</sup>. Qasīdahs. The number of Qasīdahs in this copy is eighteen, while the preceding copy contains fourteen. The order of arrangement in this is also different from the previous copy.

Beginning:—

تا نه گردیده است خورشید قیامت آشکار  
مشق آبی زن بروی خود ز چشم اشکبار

fol. 12<sup>b</sup>. Maṣnawīs.

Beginning as in the preceding copy:—

برارندۀ تاج و تخت و کلاه

fol. 14<sup>a</sup> blank.

fol. 14<sup>b</sup>. Ġazals in alphabetical order; beginning as in the preceding copy.

fol. 386<sup>a</sup>–387<sup>a</sup> blank.

fol. 387<sup>b</sup>. مطالع, or opening couplets.

Beginning:—

زارباب تجرد نیست بر دل بار عالم را  
میکروخی فزون از حمل عیسی گشت مریم را

fol. 400<sup>b</sup>–401<sup>a</sup> blank.

fol. 401<sup>b</sup>. Unfinished Ġazals arranged in alphabetical order.

Beginning:—

آتش افروز جنون شد دامن صحرا مرا  
طشت آتش ریخت بر سر لاله حمرا مرا

fol. 420<sup>b</sup>–421<sup>a</sup> blank.

fol. 421<sup>b</sup>. متفرقات, or detached lines.

Beginning:—

نیست موی حق بجز تسلیم راهی بنده را  
گفتگوی این گهر گم میکند جوینده را

fol. 426<sup>a</sup> blank.

fol. 426<sup>b</sup>. Turkish *Gazals* in alphabetical order; beginning as in the preceding copy.

fol. 428<sup>b</sup>–429<sup>a</sup> blank.

This copy ends with some detached verses arranged in alphabetical order.

The following colophon on fol. 428<sup>a</sup> says that this valuable copy was written in Jamādi II., A.H. 1080, in Ṣā'ib's own house at Iṣfahān:—

بعنايت الهي بتاريخ شهر جمادي الثاني در دار السلطنة اصفهان  
در منزل قابل اين افكار اكار در سه هزار و هشتاد بالجام  
پيوست —

Scribe مرقوم شکسته عارف تبریزی

A copy of Ṣā'ib's *diwān*, written in *Shikastah* hand by this عارف تبریزی in the beginning of A.H. 1096 in the house of Ṣā'ib, is noticed in W. Pertsch, Berlin Cat., p. 930.

Written in a beautiful minute *Shikastah* hand within gold-ruled borders, with a fairly illuminated frontispiece.

On fol. 429<sup>b</sup> a note runs thus:—

بعون ملك الوهاب كليات ميرزا صايب تبريز از مطلع تا مقطع  
بمطالعه رامنح العقيدت بنده سيد شير زمان خان رضي نبيره  
نواب مجد الدوله عبد الاحد خان صوبه کشمير و وزير اعظم  
دستور معظم شاه عالم بادشاه غازي به توجه خاص شاهزاده نادر  
جنگ در آمده سنه ۱۲۷۹ هجري مقدسه —

## No. 343.

fol. 379; lines 21 (in 4 cols.); size  $13 \times 8\frac{1}{2}$ ;  $9 \times 5\frac{1}{2}$ .

The same.

Another fine copy of Ša'ib's Kulliyât.

Beginning with Qasidahs:—

ای مود عنبرین قامت مویداي زمین  
مغز خاک از نگهت مشکین لباس نافه چین  
موجه از ریگ صحرایت صراط المستقیم  
رفته از تار و پود جامه ات جبل المتین  
در بیابان طلب یک العطش گوی تو خضر  
در حریم قدس یک پروانه ات روح الامین

fol. 9<sup>b</sup>. Maḡnawî.

Beginning:—

برارنده تاج و تخت و کلاه الخ

fol. 11<sup>a</sup>–12<sup>b</sup>. Blank.

fol. 12<sup>b</sup>. Ġazals.

Beginning:—

اگر نه مد بسم الله بودي تاج عنوانها الخ

• fol. 317<sup>a</sup>. Maṭālî, in alphabetical order.

Beginning:—

زد غوطه بسکه در تن خاکي روان ما  
گردید رفته رفته زمین آسمان ما

fol. 325<sup>b</sup>. Fards or single verses, arranged in alphabetical order.

Beginning:—

ز وحدتست جهان وجود پا برجا الخ

fol. 329<sup>b</sup>. متفرقات, or detached verses (incomplete ġazals).

Beginning:—

مکن بی بهره یا رب از قبول دل بیانم را  
بزهرا چشم خوبان آب ده تیغ زبانم را



Written in a very clear and beautiful Nasta'liq, within gold-ruled borders, with illuminated frontispieces.

Dated, Šafar, A.H. 1112.

Scribe محمد نبی الخراسانی

No. 344.

fol. 548; lines 25 (in 4 cols.); size  $15\frac{1}{2} \times 10$ ;  $12 \times 7$ .

The same.

Another copy of Ša'ib's Kulliyāt.

Beginning with Ġazals:—

اگر نه مد بسم الله الخ

fol. 514<sup>b</sup>. Qaṣīdahs.

Beginning:—

تا نگرید مست خورشید قیامت آشکار  
مشت آبی زن بروی خود ز چشم اشکبار

fol. 530<sup>a</sup>. Incomplete Ġazals.

Beginning:—

آتش افروز جنون شد الخ

This section ends with the Ġazals ending in the letter ن .

fol. 545<sup>b</sup>. Maṣnawī.

Beginning:—

برآرندۀ تاج الخ

fol. 547<sup>b</sup>. Turkish Ġazals.

Beginning:—

نه احتیاج که مائی الخ

Written in a clear Nasta'liq, within gold-ruled borders, with a double-page 'unwān and a beautiful illuminated frontispiece.

Not dated, probably 18th century.

## No. 345.

fol. 510; lines 26 (4 cols.); size  $11 \times 7$ ;  $9 \times 5\frac{1}{2}$ .

The same.

Another copy of Ša'ib's Kulliyât.

Beginning with Qasîdahs:—

ای سواد عنبرین الخ

fol. 17<sup>a</sup>. Maḡnawî.

Beginning:—

برارنده تاج الخ

fol. 18<sup>b</sup>. Blank.

fol. 19<sup>b</sup>. Ġazals.

Beginning as usual:—

اگر نه مدد بسم الله الخ

fol. 493<sup>b</sup>. مطالع

Beginning:—

حسرت اوقات غفلت چون ز دل بیرون رود

داغ فرزند است فوجت وقت از دل چون رود

fol. 497<sup>b</sup>. متشرقات

Beginning:—

خدایا در پذیر این نعره مستانه ما را

Written in ordinary Nasta'liq, within gold and coloured ruled borders.

Some folios towards the end are wormed and damaged.

Not dated, apparently 18th century.

## No. 346.

fol. 862; lines 17; size  $10\frac{1}{4} \times 6\frac{1}{2}$ ;  $8 \times 4\frac{1}{2}$ .

## دیوان صایب

This collection of Šā'ib's poems is similar to the خلاصه صغیر mentioned in Ethé, India Office Lib. Cat., No. 1608, and W. Pertsch, Berlin Cat., p. 930.

fol. 1<sup>v</sup>. Gazals arranged in alphabetical order except the first which runs thus:—

یا رب از عرفان مرا پیمانه مرشارده  
چشم بینا جان آگاه و دل بیدارده

fol. 2<sup>a</sup>. The first alphabetical Ġazal begins thus:—

زهی بغمزه جالسوز برق مندهیها  
بصدقه شکرین نوبهار مشربها

The usual initial Ġazal, beginning with the line اگر نه مد بسم الله, is the third Ġazal here.

fol. 821<sup>a</sup>. Incomplete Ġazals.

Beginning:—

خدایا در پذیر این نعره مستانه ما را

fol. 858<sup>a</sup>. Turkish Ġazals beginning as usual:—

نه احتیاج که صافی ان

fol. 855 to 862 are supplied in a later hand.

Written in a fair Nasta'liq, within gold ruled and coloured borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.



## No. 347.

fol. 343; lines 17; size  $9\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Another copy of Ša'ib's diwān.

Beginning:—

اگر نه مدد بسم الله الخ

fol. 327<sup>a</sup>-329<sup>a</sup>. Blank.

fol. 329<sup>b</sup>. Maṭāli'.

Beginning:—

نیست موی حق بجز تسلیم الخ

At the end, as well as on fol. 326<sup>b</sup>, we find the words بلغ صایب, which lead us to suppose that this copy was revised by Ša'ib himself. The margins in most places contain numerous additions in a different hand.

Written in ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwān and a frontispiece.

Not dated, apparently 17th century.

## No. 348.

fol. 408; lines 24; size  $15\frac{1}{2} \times 10$ ;  $12\frac{1}{4} \times 7$ .

The same.

A very large collection of the poetical works of Ša'ib in two volumes.

VOL. I.

fol. 1<sup>b</sup>. Qaṣīdahs, beginning as in most copies:—

ای مवाद عنبرین الخ

fol. 20<sup>a</sup>. Maṣnawī, beginning as usual:—

برارندۀ تاج الخ

This volume ends with a portion of the *Gazals* ending in the letter د.

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No. 349.

fol. 377; lines 25; size as above.

The same.

VOL. II.

This copy, which is the continuation of the above first volume, begins with the remaining portion of the *Qasidahs* ending in the letter د:—

ز اشك دیده بیدرد رنگ از دل کجا خیزد  
اثر در دل ندارد گریه گر توتیا خیزد

fol. 363\*. Turkish *Gazals*, beginning as usual:—

له احتیاج که صافی الـ

fol. 364\*. متفرقات, beginning as usual:—

خدایا در پذیر این نعره مستانه ما را الـ

fol. 365\*. مطالع.

Beginning:—

حسرت اوقات غفلت الـ

Both the volumes are written in a fair *Nasta'liq* hand, within gold-ruled borders.

Not dated, apparently 18th century.

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## No. 350.

fol. 67; lines 15; size  $8 \times 4\frac{3}{4}$ ;  $6\frac{1}{4} \times 3$ .

دیوان ماحی

## DÎWÂN-I-MUHYÎ.

This diwân, containing Ġazals of mystic character, is generally ascribed to the great saint Muhyî-ud-Din 'Abd-ul-Qâdir Jilânî, better known as Ġauṣ-uṣ-Ṣaqalayn or Ġauṣ-ul-A'zam, who died in Rabi' II., A.H. 561 = A.D. 1166, February; but the fact that the best authorities do not attribute any diwân to this saint throws grave doubt on the above assertion. For a similar instance it should be remembered that the Futûḥ-ul-Haramayn of Muhyî Lâri has also been incorrectly ascribed to the above-named saint (see vol. ii., p. 120 of this Catalogue). A copy of this diwân, under the title دیوان حضرت غوث الثقلین, is noticed in Ethé, India Office Lib. Cat., No. 930. See also Rieu, p. 696; Sprenger, Oude Cat., p. 501; Stewart's Cat., p. 58.

Beginning:—

بی عجبانه در آ از در کاشانه ما  
که کسی نیست بجز درد تو در خانه ما

The initial verse quoted in Ethé, India Office Lib. Cat., *loc. cit.*, is the seventh line in this copy.

The colophon as usual ascribes the work to the saint عبد القادر جیلانی.

A seal of a certain A'zam 'Alî Khân Bahâdur, dated A.H. 1199, is fixed at the beginning.

Written in ordinary Nasta'liq.

Dated the fifteenth year of Muḥammad Shâh Pādshâh's reign = A.H. 1145 = A.D. 1732.



## No. 351.

fol. 30; lines 15; size  $9 \times 5$ ;  $6 \times 3$ .

The same.

Another copy of the same work.

Beginning as in Ethé, India Office Lib. Cat., No. 930:—

گر بیای بسو تربت ویرانه ما  
بینی از خون جگر آب زده خانه ما

A beautiful copy. Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.

Not dated, apparently 18th century.

## No. 352.

fol. 207; lines 11; size  $8 \times 4\frac{3}{4}$ ;  $7 \times 3\frac{1}{2}$

دبوان مجذوب

## DÎWÂN-I-MAJDÛB.

Mirzâ Muḥammad, with the poetical title of Majdûb, was, according to Ṭāhir Naṣrābādī, fol. 109<sup>b</sup>, a native of Tabriz. This biographer speaks highly of the poet's deep Sufistic tendency and of his ability in poetical compositions. Some chronograms relating to his pilgrimages to Mecca and Najaf, performed once in the company of his father, his father's death and some other contemporary events, the dates of which range from A.H. 1045–1063 = A.D. 1635–1652, are found on fol. 194<sup>b</sup>–195<sup>b</sup> of this copy. None of the biographers fixes the date of Majdûb's death; but the following line of a Rubā'ī, quoted by Dr. Rieu from his copy, gives the poet's death in A.H. 1093 = A.D. 1682:—

گفتا آموذ در بهشت عالی

We cannot, therefore, account for the chronogram, quoted by Ṭāhir and the author of the Riyāḍ-ush-Shu'arā, giving the date A.H. 1006

= A.D. 1597, in which the poet is said to have completed his Maṣnawī Shāh Rāh-i-Najāt.

Besides the aforesaid Maṣnawī, which consists of three thousand verses and the diwān, Majdūb left, according to the author of the Makhzan-ul-Ġarā'ib, fol. 830, three or four more Maṣnawīs, selections from which are given by Tāhir, Ārzū, and others.

According to the last Rubā'ī in this copy the poet completed the diwān in A.H. 1063 = A.D. 1652 expressed by the words خوان پُر دُر.

For further particulars see, besides the references given above, Sprenger, Oude Cat., pp. 131 and 479; Rieu, ii., p. 696<sup>b</sup>; Rieu Supplt., No. 331.

Contents of the diwān:—

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

الهي عبدك العاصي اتاكا  
مقرا بالذنوب قد دعاكا

See Rieu Supplt., *ib.*, where the word فقد is wrongly substituted for قد.

It should be noticed here that the first two verses are taken from the Diwān-i-'Alī, the authorship of which is popularly attributed to 'Alī the fourth caliph.

fol. 164<sup>b</sup>. Qaṣīdahs, Qit'ahs, Tarjī'-bands, etc. Beginning as in Rieu, *ib.*:—

زور بازوي ترا الله اكبر شاهد اسمع  
گو دل خصم تو منكرو باش غيبر شاهد اسمع

fol. 196<sup>a</sup>. Rubā'īs.

Beginning:—

از مرتبه نبی شرف دارد حسن  
از رنگ رخ علي شرف دارد حسن

Written in careless Nasta'liq on various coloured papers.  
Dated A.H. 1265.

## No. 353.

fol. 16; lines 11; size  $8 \times 5$ ;  $6 \times 3\frac{1}{4}$ .

قصاید مجذوب

## QAṢĀ'ID-I-MAJDŪB.

Qasīdahs by the same Majdūb.

Beginning:—

شبهها ز شور ناله زارم عجب مدار الک

Written in a clear Nasta'liq.

Dated A.H. 1269.

## No. 354.

fol. 108; lines 9; size  $8 \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 3$ .

دیوان کرامی

## DÎWÂN-I-KIRÂMÎ.

The biographers notice about a dozen of poets under the title of Kirāmī or Girāmī, and as usual confound them with one another.

See Ethé, India Office Lib. Cat., No. 1625. See also Sprenger, Oude Cat., pp. 128 and 412; Rien, ii., p. 714\*, and iii., p. 1092\*; W. Pertsch, Berlin Cat., p. 655, Nos. 36, 37, 38, 39, 40, 41, and pp. 1172\* and 1189\*. The present poet seems to be identical with Ḥasan Beg Kirāmī, a Shāmlū Turk. He came to India during the time of Jahāngir, whom the poet served for some time, and subsequently entered the service of Shāh Jahān, by whom he was made the Bakhshī of Gujarāt and the Mīr Baḥr of Bengal. See Riyād-ush-Shu'arā, fol. 344<sup>b</sup>; Yad-i-Baydā, fol. 193<sup>b</sup>; Makhzan-ul-Ġarā'ib, fol. 722; Nishtar-i-Ishq, fol. 189, etc.

Besides the Qasīdahs and Qit'ahs which he composed in praise of Shāh Jahān and Dārā Shikūh and on the occasions of several contemporary events, we find some chronograms expressing the date of birth of the poet's son in A.H. 1050 = A.D. 1640; the accession of Shāh



Jahān in A.H. 1037 = A.D. 1627; the landing of Shāh Shujā' at Dacca in A.H. 1054 = A.D. 1644, etc.

Contents:—

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

الهي معوگردان از دل ما نقش باطلها  
بحق حق شناساني که جا دارند در دلها

The Ġazals are followed by Qit'abs, Rubā'is, Fards and Tarjī'-bands all of which are intermixed.

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

No. 355.

fol. 65; lines 15; size  $8 \times 4\frac{1}{2}$ ;  $7\frac{1}{4} \times 3\frac{1}{2}$ .

دیوان معز فطرت

DĪWÂN-I-MU'IZZ FITRAT.

Mir Mu'izz ud-Dīn Fīṭrat, میر معز الدین فطرت, who, according to Ārzū, at first adopted the takhalluṣ Fīṭrat and subsequently Mūsawī and also Mu'izz, was, according to Riyāḍ, son of Fakhrā-i-Qumml and belonged to the Mūsawī Sayyids of the place. He was born in A.H. 1050 = A.D. 1640. While in Persia, Mu'izz frequently enjoyed the learned society of Ṣa'ib. He stayed for a long time in Mashhad, and afterwards came to India during the time of Aurangzib. Besides being an eminent poet, he held high offices under that emperor, who, it is said, gave him the title of Mūsawī Khān.

According to the author of the Mir'āt-ul-Khāyāl, Fīṭrat held for several years the post of the Diwān of Bihār. According to Shīr Khān Lādī and some others he died in A.H. 1101 = A.D. 1689; but see Sprenger, p. 408, who disputes this date and gives it as A.H. 1100 = A.D. 1694, also given by Sirāj. The author of the Hamīshah Bahār, Sprenger, p. 128, quotes the following chronogram of the poet's death:—

معز الدین موسوی رفت

For references see: *Majma' un-Nafa'is*, vol. ii., fol. 370<sup>a</sup>; *Riyâd ush-Shu'arâ*, fol. 310<sup>a</sup>; *Makhlzan ul-Garâ'ib*, fol. 652; *Mir'ât ul-Khayâl*, p. 358; Sprenger, *Oude Cat.*, pp. 109, 128, 137, 151, and also p. 408, where a copy of the poet is mentioned. A portion of the poet's *diwân* is noticed in *Ethé*, *Bodl. Lib. Cat.*, No. 1993.

fol. 1<sup>b</sup>. Preface.

Beginning:—

ميطان الهدي چند دیده قلم را از مکله دوات سرمه سلیمانی

میکشم —

fol. 3<sup>a</sup>. *Qasidahs*.

Beginning:—

شبهات ز شور ناله ام عجب مدار (sic)

در گوش پیبه گر نهد از صبح روزگار

This copy ends with some *Qit'ahs*, *Tarji's* and *Rubâ'is*.  
Written in a fair *Nasta'liq*, within gold-ruled borders.  
Not dated, apparently 19th century.

### No. 356.

fol. 48; lines 11; size 8 × 5; 6 × 3.

The same.

Another copy of *Fiṭrat's diwân* containing *Qasidahs*.

Beginning:—

جنونم گوش شهرت شد بدامن چون کشم پا را

پریشان ناله عشقم خبر کن کوه و صحرا را

Written in a careless *Nasta'liq*.

Dated 1260.

## No. 357.

fol. 139; lines 21; size 8 × 5; 6 × 3.

دیوان شوکت

## DÎWÂN-I-SHAUKAT.

Muhammad Ishâq Shaukat, a native of Bukhârâ, according to his contemporary biographer Tâhir Naṣrâbâdî, fol. 263, went to Herat in A.H. 1088 and entered the service of Ṣafî Qulî Khân Shâmlû, the Beglerbegî of that province. Subsequently he went to Mashhad, where he received favours from Mirzâ Sa'd-ud-Dîn Râqim, Wazîr of Khurâsân, and finally settled in Isfahân, where he died, according to 'Alî Ḥazîn and the author of the Khulâṣat-ul-Afkâr, in A.H. 1107 = A.D. 1595.

The author of the Majma'un-Nafâ'is, vol. i., fol. 252<sup>b</sup>, says that from some of Shaukat's verses it appears that he came to India as far as Kâbul; but this statement is not supported by any of his reliable biographers. It is said that in his last days Shaukat renounced all worldly concerns and gave himself up entirely to religious contemplation, so much so that he hardly cared to take a piece of coarse bread once in two or three days, and the cloth which he had put on in Khurâsân was never removed from his body until after he breathed his last.

I quite agree with Dr. Ethé (India Office Lib. Cat., No. 1628) in discrediting the statement in the Muntakhab-ul-Ash'âr (Ethé, Bodl. Lib. Cat., col. 246, No. 330) that Shaukat was a native of Isfahân, came to India and was killed by a Hindû. The learned doctor is equally right in finding fault with G. Flügel (i., pp. 588 and 589), who, on the authority of Ḥaj. Khal., vi., p. 575, holds that the poet was a contemporary of Shâh Ismâ'il II., and also with the author of the Hamishah Bahâr (Sprenger, Oude Cat., p. 124), who asserts that the poet was still alive in A.H. 1136 = A.D. 1720.

Shaukat collected his diwân in A.H. 1093 = A.D. 1682. A Turkish commentary on his diwân is noticed in G. Flügel, i., p. 590.

For references see also Yad-i-Baydâ, fol. 119<sup>b</sup>; Riyâḍ-ush-Shu'arâ, fol. 216<sup>b</sup>; Sprenger, Oude Cat., pp. 124, 568; Rieu, ii., p. 698<sup>b</sup>; Ethé, Bodl. Lib. Cat., Nos. 1145 and 1146; Ethé, India Office Lib. Cat., Nos. 1628-1633; W. Pertsch, Berlin Cat., p. 934; Kraft, p. 69, etc.

## Contents:—

fol. 1<sup>a</sup>. Qasîdahs, without alphabetical order.

Beginning:—



از بسکه ریخت رنگ جنون بر سرم هوا  
 سودا پهای بست ز مغز سرم حنا

fol. 18<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

جمع گرداند خدا خواب پریشان مرا الخ

Written in minute *Nasta'liq*.

Dated A.H. 1118.

No. 358.

fol. 180; lines 15; size  $7\frac{1}{2} \times 5\frac{1}{4}$ ;  $6 \times 3\frac{1}{4}$ .

The same.

Another copy of *Shaukat's* diwān, beginning as above.

fol. 10<sup>a</sup>. *Gazals* in alphabetical order; beginning as in *Rieu*:—

خدا یا رنگ تاثیر کرامت کن قغانم را الخ

Written in ordinary *Nasta'liq*.

Dated A.H. 1168.

No. 359.

fol. 186; lines 13; size  $7\frac{1}{4} \times 3\frac{3}{4}$ ;  $5\frac{1}{2} \times 2\frac{1}{2}$ .

The same.

Beginning as above.

Written in ordinary *Nasta'liq*.

Not dated, apparently 18th century.

Presented by مسید خورشید نواب.

## No. 360.

foll. 51; lines 15; size  $7 \times 3\frac{1}{4}$ ;  $5 \times 2\frac{1}{2}$ .

مثنوی راز و نیاز

## MASNAWÎ-I-RÂZ-WA-NIYÂZ.

A selection from the *Maṣnawî*, entitled *Râz-wa-Niyâz* of *Râsikḥ*.

Mir Muḥammad Zamân *Râsikḥ*, of Lahore, whose ancestors originally belonged to 'Irâq-i-'Ajam, was in the service of Muḥammad A'zam Shâh (A.H. 1118), the third son of Aurangzib. *Râsikḥ*'s biographers unanimously agree in reckoning him an eminent poet of vast learning. *Sarkḥwush*, a contemporary biographer as well as a personal friend of *Râsikḥ*, names the poet as one of the three authorities on which the learned biographer has based his famous work *Kalimât-ush-Shu'arâ*. In his later days *Râsikḥ* left the court of Delhi and then took up his residence for some time in Shâh Jahânâbâd and subsequently removed to Lahore.

According to the following chronogram of *Sarkḥwush*, *Râsikḥ* died in A.H. 1107 = A.D. 1695:—

چو تارینخ فوئش دل از عقل خواست  
خرد گشت با دل که راضی بمرود

fol. 1<sup>b</sup>. Beginning of the *Maṣnawî*:—

ز کلکم ای صریح آد برغیز  
نسیم کوی بسم الله برغیز

See Ethé, *Bodl. Lib. Cat.*, No. 1147.

Written in a careless *Nasta'liq*.

Not dated, apparently 18th century.

## No. 361.

fol. 152; lines 13; size  $9 \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{2}$ .

مرقع

## MURAQQA'.

"The Scrap-book": a mystical Maṣnawī in the metre and style of Jalāl-ud-Dīn Rūmī's Maṣnawī, illustrated by short anecdotes, by Rāzī.

Mīr 'Askarī 'Āqil Khān, with the poetical title Rāzī, which he derived from his spiritual guide Shaykh Burhān-ud-Dīn Rāz-i-Hābī, belonged to a Sayyid family of Khawāf in Khurāsān, but was born in India. He was a favourite companion of Prince Aurangzīb, who on his accession honoured him with the title of 'Āqil Khān, while in A.H. 1091 = A.D. 1680 he was made the governor of Delhi, in which capacity he served for his whole life, till he died on Rabi' II., A.H. 1108 = A.D. 1696.

See Mir'at-ul-Khayāl, p. 360; Ma'āṣir-ul-Umarā; Rieu, ii., p. 609; Ethé, Bodl. Lib. Cat., Nos. 1148 and 1149; Ethé, India Office Lib. Cat., Nos. 1634-1638; Sprenger, Oude Cat., pp. 123 and 543; W. Pertsch, Berlin Cat., p. 935; Onseley, Notices of Persian Poets, p. 167, etc., etc.

Besides the present Maṣnawī and a diwān 'Āqil Khān Rāzī left several Maṣnawīs.

## I.

شمع و پروانه

Also called قصهٔ پدم و رتی, dealing with the love-story of Ratan Sen and Padmāwat, composed in A.H. 1069 = A.D. 1658. See Ethé, India Office Lib. Cat., No. 1634. It is based on an older Hindi story already composed in Persian by Bazmi in A.H. 1028 = A.D. 1619. A Persian prose version of this story, based on Rāzī's شمع و پروانه and entitled as فرح بخش, by Lachmī Rām, is mentioned in Rieu, ii., p. 768, while another prose version of the same story is noticed in W. Pertsch, Berlin Cat., p. 998.

## II.

مهر و ماه

The love-story of Prince Manohar and Princess Madhūmālat, composed in A.H. 1065 = A.D. 1655. It is also called قصهٔ عشق and



غم نامہ. Like the preceding the *میہر و مہ* is likewise based on an older Hindi story by *Shaykh Jamman* or *Manjhan*, which was first rendered into Persian verse in A.H. 1059 = A.D. 1649 (see *Rien*, ii., pp. 700<sup>a</sup> and 803<sup>b</sup>), and three years after the second Persian adaptation by *Rāzi*, turned into *Dakhnī* verses by *Nugratī*, A.H. 1068 = A.D. 1657, under the title of *گلشن عشق*, for which see *Ethé*, *India Office Lib. Cat.*, No. 1634; *Sprenger*, *Oude Cat.*, p. 630; *Gracin de Tassy*, *Histoire de la Littér. Hindouie*, etc., i., p. 388; ii., pp. 485 and 486. The *Mihr-wa-Māh* has been lithographed in Lucknow, 1846. Besides the above-named *Maṣnawī*, *Rāzi* also composed the *نغمات العشق* and the *واقعات عالمگیری*, also known as *ظفر نامہ عالمگیری*, a history of the first five years of *Aurangzib's* reign (see *Ethé*, *India Office Lib. Cat.*, No. 345; *Rien*, i., p. 265; ii., p. 699, and iii., p. 1083, etc.).

Beginning of the present poem on fol. 1<sup>b</sup>:—

ایہا الساقی اغثنی فی الغمام  
امثنی من جرعة کاس الکرام

Written in ordinary *Nasta'liq*.

Dated the 37th year of 'Ālaungīr's reign, A.H. 1106.

The MS. is wormed throughout.

### No. 362.

fol. 134; lines 15; size  $8\frac{1}{2} \times 5$ ;  $6\frac{1}{4} \times 3$ .

The same.

Another copy of 'Āqil Khān Rāzi's *Muraqqa'*.

Beginning as above.

Written in ordinary *Nasta'liq*.

Not dated, apparently 18th century.

## No. 363.

fol. 85; lines 15; size  $8\frac{3}{4} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان ناصر علی

Shaykh Nāṣir 'Alī of Sirhind, who flourished under the patronage of the two distinguished Amīrs of Aurangzib's time, viz., Sayf Khān Badakhshī and Zulfaqār Khān, was a profound Ṣūfī as well as a poet of great eminence. He passed his last days in Delhi, where he died on the 6th of Rajab, A.H. 1108 = A.D. 1697. This date of Nāṣir 'Alī's death is given by his intimate friend Sarkhīwush, who collected his (Nāṣir 'Alī's) diwān, and followed by almost all the later biographers.

See Rieu, ii., p. 699; Ethé, Bodl. Lib. Cat., Nos. 1150-1152; W. Pertsch, p. 80, and Berlin Cat., p. 936; Sprenger, pp. 113, 126, 151, 201 and 329; Cat. Codd. Or. Lugd. Bat., ii., p. 107; Rosen, Pers. MSS., p. 167; Ethé, India Office Lib. Cat., Nos. 1639-1648.

Gazals, in alphabetical order, beginning on fol. 1<sup>b</sup>:—

مصیبت جادۀ دارد لها در خلوت دله  
چو تار سیبہ گم گردید این ره زیر منزلها

Some Qaṣīdahs, Qit'ahs and Rubā'is, without any order, are found towards the end.

Written in ordinary Nasta'liq.

Dated A.H. 1164.

## No. 364.

fol. 115; lines 14; size  $8\frac{1}{4} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

دیوان تسلیم

DÎWÂN-I-TASLÎM.

Muḥammad Hāshim, who adopted the poetical title of Taslīm as well as of Hāshim, originally belonged to Shirāz. He came to India during the reign of Aurangzib. He imitated the style of Jalāl-i-Asir.

Beginning with Qaṣīdahs on fol. 1<sup>b</sup>:—

در جهان ساده لوحی میکنم اسکندری  
روشناسم همچو تیغ مصری از بیجوهری

fol. 26<sup>b</sup>. *Gazals*, in alphabetical order.

Beginning:—

ای مطلع مهر تو موزونی دیوانها  
دیباچه حسن تو رنگینی عنوانها

fol. 89<sup>b</sup>. *Rubā'is*.

Beginning:—

ای ظاهر و باطن همه فاش و نهان  
وی از تو عیان نهان نهانست عیان

fol. 92<sup>b</sup>. *Maṣnawī* and *Sāqī Namah*.

Beginning:—

الهی رنگ سودائی بسر ریز  
نمک بر زخم پنهان جگر ریز

Written in a minute *Nasta'liq*.

Not dated, apparently 19th century.

### No. 365.

fol. 579; lines 17; size 10 × 6; 7 × 3½.

دیوان طاهر وحید

### DÎWÂN-I-ṬÂHIR WAḤÎD.

Mirzâ Muḥammad Ṭâhir, with the takhalluṣ Waḥîd, was the son of Mirzâ Ḥusayn Khân Qazwînî, and was born in Qazwîn in A.H. 1055 = A.D. 1645. Waḥîd was appointed historiographer to *Shâh 'Abbâs II.* of Persia (A.H. 1052-1077 = A.D. 1642-1666), whose life, from his birth to the sixteenth year of his reign, he wrote in the تاریخ شاه عباس ثانی. (See Rieu, i., p. 189; Ethé, Ind. Office Lib.



Cat., Nos. 555-557, etc.) In A.H. 1101 = A.D. 1689 he was raised to the dignity of Wazir, which office he enjoyed for eighteen years. Wahid was a good Inshā writer, and some of his letters, written in the name of Shāh 'Abbās, are to be found in the British Museum (Add. 7690). He passed his last days in retirement, and died, according to the author of the Khulāṣat-ul-Afkār, fol. 217\*, in A.H. 1110 = A.D. 1698.

'Alī Ḥazīn, who says that Wahid died at the age of about a hundred, remarks that the poet, while leading a retired life, came four or five times to his (Ḥazīn's) father's house. Besides the diwān and the Inshās, Wahid left several Maṣnawīs (see below), copious extracts from which are given in the Khulāṣat-ul-Kalām. The author of the Khulāṣat-ul-Afkār, *ib.*, says that in A.H. 1184 = A.D. 1770, he saw a book of Inshās by Wahid, in which Arabic words were totally avoided:—

در سنه یکهزار یکصد و هشتاد و چار کتاب انشائی از میرزای  
موصوف بنظر رسید که ترک الفاظ عربی دران التزام و فقط به  
کلمات فارسی عبارت آن قوام داشت — الحق غایت متانت  
و رنگینی دران مشهود میشد —

For references to his life and works see: Sprenger, *Oude Cat.*, pp. 130, 137 and 151; Rieu, *i.*, p. 189; Ethé, *India Office Lib. Cat.*, Nos. 555-557, and Nos. 1653-1655, etc.

fol. 1\*. Beginning with Gazals arranged in alphabetical order:—

گرامت کن عیاری یا رب این ناقص عیاران را  
بده دستنی که گیرم دامن پرهیز گاران را

Written in beautiful Nasta'liq.

Not dated, apparently 18th century.

No. 366.

fol. 178; lines 15; size  $10\frac{1}{2} \times 6\frac{1}{4}$ ;  $8 \times 4$ .

مثنویات وحید

## MASNAWÎYÂT-I-WAHÎD.

## I.

This Maṣnawî, without any title, is in the metre of Nizâmî's *Makhzan-ul-Asrâr*, and begins thus on fol. 1<sup>b</sup>:—

بسم الله الرحمن الرحيم  
هست نهالی ز ریاض قدیم

After praising *Shâh 'Abbâs*, the poet gives an account of the king's expedition to Qandahâr which he undertook, according to the poet's statement, in the seventh year of the reign.

## II.

نیاز و ناز

fol. 75<sup>b</sup>. Beginning:—

خدا یا مینه بی سوز دارم  
دلی همچون چراغ روز دارم

The title of the poem occurs thus on fol. 98<sup>b</sup>:—

برمز احوال خود را شرح دادم  
نیاز و ناز نام او نهادم

Written in fair Nasta'liq, in the sixteenth year of Muḥammad *Shâh's* reign.

## No. 367.

fol. 55; lines 14; size  $8\frac{1}{2} \times 7$ ;  $5\frac{1}{2} \times 3$ .

## نیرنگ عشق

## NAYRANG-I-'ISHQ.

A Maṣnawī poem dealing with the love-story of *Shāhid* and 'Aziz, by Ġanīmat.

Muḥammad Akram, with the poetical title Ġanīmat, was a native of Ganjah in the Punjab, and a pupil of the distinguished poet Muḥammad Zamān Rāsikh of Lahore (see No. 300 in this Catalogue).

For some time Ġanīmat was in the service of Mukarram Khān, who was the Nāẓim of Lahore (A.H. 1106-1108 = A.D. 1694-1696) in Aurangzib's time. Besides the Maṣnawī he left a diwān, noticed in Rieu, ii., p. 700<sup>a</sup>.

The date of composition, A.H. 1096 = A.D. 1685, is expressed by the following chronogram:—

لمايان گشت تاريخ نو آئين  
ز گلزار بهار فکر رنگين

The number of verses, as expressed by the word *ghimāt* in the following line, is fifteen hundred:—

چو ابياتش پس از گفتن شمردم  
باعداد غيميت راه بردم

Beginning of the poem on fol. 1<sup>b</sup>:—

بنام شاهد نازك غيالان  
عزيز خاطر آشفته حالان

For other copies see: Sprenger, *Oude Cat.*, pp. 113 and 127; Ethé, *Bodl. Lib. Cat.*, Nos. 1153-1155; Ethé, *India Office Lib. Cat.*, Nos. 1649-1652.

The poem was lithographed in Lucknow about A.H. 1263 with a gloss by Muḥammad Šālīh and others.



Some folios at the beginning of this copy are damaged.  
Written in a clear Nasta'liq.  
Not dated, apparently 18th century.

## No. 368.

fol. 222; lines 15; size  $9\frac{1}{4} \times 6$ ;  $6 \times 3\frac{1}{4}$ .

## کلیات اشرف

## KULLIYÂT-I-ASHRAF.

Mullâ Muḥammad Sa'id, with the takhalluṣ Ashraf, was the son of Mullâ Muḥammad Ṣāliḥ Māzandarānī (who wrote a commentary on the *Uṣūl-i-Kāfi*) and the grandson of the celebrated Mullâ Muḥammad Taqī Majlisī. He came to India during the reign of Aurangzīb and was appointed a tutor to the emperor's daughter, Zib-un-Nisā Begam. He went back for a short time to Isfahān, but shortly after returned to this country and attached himself to the service of Bahādur Shāh's second son, Prince 'Azīm-ush-Shān (d. A.H. 1124 = A.D. 1712) at Patna. From this place Ashraf intended making a pilgrimage to Mecca, but died shortly after 'Azīm-ush-Shān at Monghyr, on his way to the holy city.

Sarkhwush, while expressing his astonishment at the wonderful genius of Ashraf, remarks that he very often saw the poet in the society of Mir Mu'izz Mūsawī Khān Fiṭrat (see No. 355) composing Maḡnawīs, Ġazals and Rubā'īs on the spur of the moment, and that in this way Ashraf, in the presence of his friends at Mūsawī Khān's place, composed the Maḡnawī poem Qaḍā-wa-Qadr, consisting of about seven hundred verses.

See also *Hamīshāh Bahār*, fol. 12<sup>a</sup>; *Yad-i-Bayḍā*, fol. 23<sup>b</sup>; *Natā'ij-ul-Afkār*, p. 37; *Majma'-un-Nafā'is*, vol. i., fol. 20<sup>a</sup>; Sprenger, *Oude Cat.*, p. 340; *Rien*, ii., p. 733.

fol. 1<sup>b</sup>. Qaṣīdahs in praise of the Imāms and others.

Beginning:—

کرده ام نام خدا مطلع دیوان ثنا  
مطلعی نیست بعالم به ازین نام خدا

fol. 43<sup>b</sup>–45<sup>a</sup>. Elegies on the death of Muḥammad Rafī', Mir Taqī Majlisī and others; Qit'ahs relating to several contemporary events and on the death of میرزا صایب و آقا رشیدی خوشنویس.

fol. 45<sup>a</sup>. معنیات, or Riddler.

Beginning:—

میکشاید هر صباح ای مهر برج دلبری الخ

fol. 50<sup>a</sup>. مساعی نامه, consisting of several short Maṣnawis.

Beginning:—

دلا مژده باشد که نوروز شد

fol. 81<sup>a</sup>. قضا و قدر, Fate and Destiny.

Beginning:—

شنیدم روزی از روشن روانی

چو گل نازک خیالی خرده دانی

fol. 101<sup>b</sup>. Gazals in alphabetical order.

Beginning:—

جز نبی و ولی بحق راه مدان خدایرا

از در معرفت در آ عالم کبریای را

fol. 144<sup>a</sup>. Fards.

Beginning:—

بجامه تن ندهد حسن پرغرور او را

که دام زلف بود دانه مسرور او را

fol. 202<sup>b</sup>. Rubâ'is in alphabetical order.

Beginning:—

فرمان بر ایزدم بانعام خدا

مداح پیمبرم بانعام خدا

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

## No. 369.

fol. 459; lines 12; size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

ديوان جوياء

## DÎWÂN-I-JÛYÂ.

Mirzâ Dârâb, with the takhalluṣ Jâyâ, was born in Kashmîr, but his father Mullâ Sâmiri was a native of Persia. Jâyâ enjoyed the warm favours of Ibrâhîm Khân (son of 'Alî Mardân Khân), who governed Kashmîr during three terms of office, from A.H. 1070-1116 = A.D. 1704. His brother was also a poet, and composed verses under the takhalluṣ Gâyâ. Ġanî Beg Qubâl and Mullâ Sâti' were the pupils of Jâyâ, and in his poetical compositions he imitated the style of Mullâ Mu'izz Fiṭrat and Šâ'ib, and according to the author of the Riyâḍ-ush-Shu'arâ, fol. 92<sup>b</sup>, he enjoyed the company of the latter-named poet and Ṭâlib Kalim. He died in A.H. 1118 = A.D. 1706.

fol. 1<sup>b</sup>. Qaṣîdahs without any alphabetical order.

Beginning:—

مرا چه حدّ ثنا لا اله الا الله  
کجا من و تو کجا لا اله الا الله

fol. 80<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

الهې ره نما سوي خود اين مدهوش غافل را  
ز دردست جامه زيب داغ چون طاووس کن دل را

fol. 381<sup>b</sup>-389<sup>b</sup>. Qit'ahs and târikhs relating to some contemporary events.

fol. 389<sup>b</sup>-459<sup>b</sup>. Rubâ'is.

Beginning:—

الله طلب است کار الهی را  
میری لبود نعمت آگاهی را

fol. 434<sup>b</sup>-459<sup>b</sup>. Short Maṣnawîs.

Beginning:—

بسم الله الرحمن الرحيم  
راه نمابنده امید و بیم



Written in a beautiful Nasta'liq, within gold-ruled borders and illuminated frontispiece.

Not dated, apparently 18th century.

### No. 370.

fol. 440; lines 11; size 11 × 7; 6½ × 3½.

## دیوان نعمتخان عالی

Mirzâ Nâr-ud-Dîn Muḥammad with the takhalluṣ 'Âlî, whose relatives were known as expert physicians of Shîrâz, was born in India. In A.H. 1104 = A.D. 1692 he received the title of Ni'mat Khân, and subsequently that of Muqaarrab Khân from Aurangzib; while in the reign of Bahâdur Shâh he was honoured with the title of Dâniṣhmand Khân. According to the author of the *Hamīshah Bahâr*, fol. 63<sup>b</sup> (composed A.H. 1136 = A.D. 1723), he died in the third year of Bahâdur Shâh's reign (A.H. 1121 = A.D. 1709). He is known as a very witty and satirical poet.

For further particulars see: Rieu, i., p. 268; ii., pp. 703, 745, 796 and 850; iii., p. 1049; Sprenger, pp. 127, 151 and 328; Elliot, *Hist. of India*, vii., p. 200; Ethé, *Bodl. Lib. Cat.*, Nos. 1157-1160, etc.; Ethé, *India Office Lib. Cat.*, Nos. 1659-1671, etc., etc.

### I.

Prose-preface identical with that in Ethé, *Bodl. Lib. Cat.*, Nos. 1157 and 1158, and in Ethé, *India Office Lib. Cat.*, Nos. 1660, Art. 3.

Beginning:—

عیار افزای نقد سخن اکسیر یست الخ

### II.

Qasīdahs, Gāzals, Qit'ahs, Rubā'is, Maṣnawis and satirical poems; beginning as in Ethé, *India Office Lib. Cat.*, *loc. cit.*:—

تمامی یابد از مصواع بسم الله دیوانها الخ

## III.

fol. 210<sup>b</sup>. Maṣnawī, beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 6:—

حمد و شکر او را که هر چه هست ازوست الخ

## IV.

fol. 257<sup>b</sup>.

وقایع فتح قلعه حیدرآباد

A satirical account of the siege of Haydarābād, in seven sections, describing the events from the 14th to 16th Rajab and from the 19th to the 22nd of Shā'abān, A.H. 1097; beginning as in Ethé, India Office Lib. Cat., *loc. cit.*:—

دمی که مدرّس کشف صبح الخ

Lithographed in Kānpūr, A.D. 1870, and printed in Lucknow with marginal notes by one Maktūb Aḥmad in A.H. 1259.

Written in fair Nasta'liq, within coloured borders.

Not dated, apparently 19th century.

## No. 371.

fol. 362; lines 15; size  $9\frac{1}{4} \times 6\frac{1}{4}$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Preface, beginning as in the preceding copy.

fol. 13<sup>b</sup>. Beginning of the diwān:—

بیا ای خامه بسم الله سر کن راه مطلبرا  
برآر از دامن حرف آفتاب از نطقه کوکب را

fol. 272<sup>a</sup>. وقایع حیدرآباد.

fol. 338<sup>a</sup>. کد خدائی حسن و عشق, "The wedding of beauty and love," in prose and verse; beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 4:—

حدیث عشق شد زیب بیانم الخ

Written in ordinary Nasta'liq by **محمّد باقر خان** at the request of one **دیب چند کایست**.

Not dated, apparently 19th century.

No. 372.

fol. 100; lines 12; size  $7\frac{1}{2} \times 5$ ;  $6 \times 3\frac{1}{4}$ .

دیوان خالص

**DÎWÂN-I-KHÂLIŞ.**

Mirzâ Sayyid Husayn, who adopted the poetical title of **Khâliş**, was of a Persian family and came to India during the reign of Aurangzib, and was honoured with the title of **Imtiyâz Khân** by that emperor. He was also entrusted with high offices by Bahâdur Shâh, and was killed on his way to Persia in A.H. 1122 = A.D. 1710.

For references to his works and life see: Sprenger, pp. 111, 121, 141, 150 and 460; W. Pertsch, Berlin Cat., pp. 937 and 938; Ethé, India Office Lib. Cat., Nos. 1672 and 1673.

fol. 1<sup>b</sup>. Preface.

Beginning:—

نیم شبی چون میان یار تمام قد جلوة رعنائی الخ

The preface is followed by *Gazals*, *Fards* and *Rubâ'is* arranged in alphabetical order.

Beginning:—

چنان دارند شوق وصل بسم الله عنوانها الخ

Written in fair Nasta'liq.

Not dated, apparently 18th century.



## No. 373.

fol. 275; lines (centre column) 17; (marginal column) 24;  
size  $11 \times 6\frac{1}{2}$ ;  $8 \times 4$ .

دلکشا نامه

## DILKUSHÂ NÂMAH.

A poetical account of Mukhtâr, the avenger of Husayn, in the metre of Firdausi's epic poem *Shâh Nâmah*. It is also known as *Mukhtâr Nâmah*, مختار نامه. By Âzâd.

Beginning with a long preface:—

ببید متنايش و مپاس خداوند متعالی از ادراك حواس منزّه  
از مقیاس قیاس را مزامست الخ

The poem itself begins thus on fol. 5<sup>b</sup>:—

بنام خداوند لیل و نهار  
خدای نهان خالق آشکار

The title of the poem occurs thus on fol. 10<sup>b</sup>:—

چو دورالم این باده در جام کرد  
غرد دلکشا نامه اش نام کرد

The author gives out his name thus on fol. 6<sup>b</sup>:—

تخلص گر آزاد دارم چه سود  
که از غم زمانی رهائی نبود

In the prologue, fol. 10<sup>a</sup>, the poet enumerates the names of several poets who, he says, were highly skilled in poetical compositions, such as Wahshî, Şaydi, Zulâli, 'Urfî, Qudsi, Şa'ib, Zuhûrî, Firdausî, Bâdil and Jûyâ.

In the following verses, fol. 10<sup>b</sup>, the author says that he commenced this work on Thursday, the 7th of Şafar, A.H. 1131 = A.D. 1719.

چو من ابتدا کردم این نامه را  
 بنام خداوند روز جزا  
 ز هجرت هزار و صد و سی و یک  
 منته بود تحقیق بی ریب و شک

and that it took him six years in completing the poem (fol. 275<sup>b</sup>).—

بترتیب این نامه دلکشا  
 کشیدم بهش سال من و نهجا

Dr. Rieu, in his *Persian Cat.*, ii., p. 705, as well as in his *Suppl.* No. 336, in noticing the continuation of Bādil's *Ḥamlah-i-Ḥaydari* (see the following No.), and in dealing with the present work *Dilkushā Nāmāh*, on p. 710<sup>b</sup>, at first confounds the author of these works with the celebrated *Ġulām 'Alī Āzād* of Balgrām, and later on, under his "Additions and Corrections," pp. 1091<sup>b</sup>–1092<sup>b</sup>, while correctly suggesting that, at the time of the composition of the *Dilkushā Nāmāh*, *Āzād Balgrāmī* (b. A.H. 1116 = A.D. 1704 and d. A.H. 1200 = A.D. 1785) was only fifteen years of age, again wrongly attributes the authorship of the aforesaid two works to *Mirzā Arjumand Āzād*, son of 'Abdul *Ġanī Beg Qabūl*, who belonged to a noble family of *Kashmir* noted for its learning.

*Qabūl* at first received his training from *Qāsim Khān Mukhlis*, of *Kashmir*, and later on from *Dārāb Beg Jūyā Kashmīrī*, who died in A.H. 1118 = A.D. 1706 (see this *Cat.*, No. 369). In a very short time *Qabūl* rose to great eminence, and, besides a large number of pupils, who after his name became known as *قبولیه*, he left several sons, two of whom, viz., the aforesaid *Mirzā Arjumand Āzād* and *Mirzā Kirāmī* (d. A.H. 1155 = A.D. 1742) became known as poets of great note and celebrity. Another son of his, *Mirzā Muhtaram*, was also a poet of some distinction (see *Hamishah Bahār*, fol. 84<sup>b</sup>). *Qabūl* spent a long time in *Delhi* in the company of *Hidāyat Ullah Khān Kashmīrī*, who received the title of *Sa'd Ullah Khān* from *Bahādūr Shāh*. After this emperor's death he attached himself to the service of *Sayyid Ṣalābat Khān* of *Farrukh Siyar*'s time, and died, according to the author of the *Gul-i-Ra'nā*, fol. 229<sup>a</sup>, in A.H. 1139 = A.D. 1726.

Now Dr. Rieu's assertion that the author of the aforesaid two works is *Mirzā Arjumand Āzād* seems to be erroneous on several grounds.

*Mirzā Arjumand* (the second son of 'Abd-ul-*Ġanī Beg Qabūl*), who at first adopted the poetical title of 'Azād and subsequently changed it for *Junān*, جنون, died, according to the authors of the *Gul-i-Ra'nā*

and *Šuhuf-i-Ibrāhīm*, in A.H. 1134 = A.D. 1721. So it seems quite improbable that this Azād could have taken a part in the composition of the *Dilkushā Nāmāh* which was completed in about A.H. 1137 = A.D. 1724, that is, three years after Arjumand Āzād's death.

Again, Dr. Rieu has himself correctly admitted in several places that Mirzā Arjumand Āzād and his father belonged to Kashmīr; and it is somewhat strange that the learned scholar failed to note that, in the epilogue of the *Dilkushā Nāmāh*, the author, while expressing his annoyance with India and particularly with Kashmīr, distinctly says in the following verses that he originally belonged to Teheran, to which place he fervently prays God to grant him a return:—

ب طهران که اصل نژاد من است  
 رسانی مرا کان مراد من است  
 بکشمیر دلگیر دیگر ممان  
 ز هندی بر آور یا ایران رمان

The above facts obviously prove that the author of the aforesaid two works can neither be Ġulām 'Alī Āzād nor Mirzā Arjumand Azād. Nor are we justified in ascribing the works to another Kashmīrian poet, Muḥammad Muqīm, who also adopted the *takhalluṣ* of Āzād, was a pupil of Ḥajī Muḥammad Sālim Aslam, and died, according to *Gul-i-Ra'nā*, fol. 34<sup>b</sup>, in A.H. 1150 = A.D. 1737.

So far it seems certain that the author of both the aforesaid works is one and the same Āzād, as it would appear from the following verse of the continuation of the *Ḥamlah-i-Ḥaydari* (next No.), in which the poet refers to his work *Dilkushā Nāmāh*:—

من از دلگشا نامۀ خویشتن  
 زدم در جهان گرچه لاف مضن

Now, at the beginning, where the continuation of the *Ḥamlah-i-Ḥaydari* in the following copy commences, the name of the author is written thus on a gilt ground:—

ابتدای مصلحات حملة حیدری منکلام محمد صادق تخلص  
 به آزاد

Again, towards the end of the *Dilkushā Nāmāh*, we find two *Qit'ahs* giving the date of Mirzā Muḥammad Šādiq Āzād's death in A.H. 1159 (A.D. 1746). One of these *Qit'ahs*, written on the margin, was, as it



would appear from the handwriting, written in the same year (A.H. 1159) in which the copy itself was transcribed.

The first Qit'ah runs thus:—

میرزا صادق بمضمار کمال  
کوی سبقت از مسندانان ره بود  
هیچکه منت کش دوران نشد  
در زمانه زان سبب آزاد بود  
شرح او این بس که از صدق یقین  
اهل بیت مصطفی را می مستود  
نامه مختار را چون نظم کرد  
رتبه و شان سخن را بر فرود  
خامه او مصقل دانشوری  
زنک از آئینه دل می زدود  
سال تاریخ وفات او علیم  
کرد تحریر او بجهت رفت زود

The marginal Qit'ah runs thus:—

تاریخ وفات مرزا صادق آزاد از بدنه عتیر کثیر التخصیر غلام

حسین —

فغان کز آسمان بیداد رفته  
کل باغ سخن بر باد رفته  
چکر خون عالمی گردیده زین غم  
ولی او زین جهان دلشاد رفته  
سر بنیش چو کم شد گشت تاریخ (sic)  
ز دوران صادق آزاد رفته

Having in view the aforesaid circumstances I am inclined to assert that the author of the *Dilkushā Nāmah* and of the following continuation to *Bāqil's Hamlah-i-Haydari* is Mirzā Muḥammad Ṣādiq Āzād. Unfor-

unately none of the Persian Anthologists mention the name of Muḥammah Ṣādiq, with the takhalluṣ *Āzād*; and all I can gather, solely from his own statements in the two works, is, that he originally belonged to Teheran, but came to India and settled in Kashmīr, where he composed the present work in about A.H. 1137 = A.D. 1724, and subsequently the following continuation to Bādil's *Ḥamlah-i-Ḥaydarī*.

In the following colophon we are told that this copy was written in Kashmīr on Monday, the 22nd of *Shawwāl*, A.H. 1159, in the 29th year of *Julūs* (probably in the reign of Nāṣir-ud-Din Muḥammad, who reigned from A.H. 1131-1161 = A.D. 1719-1748).

Written in a fair Nasta'liq, within gold-ruled borders. The headings are written in red.

### No. 374.

fol. 373; lines 25 (in 4 columns); size  $12 \times 7\frac{1}{4}$ ;  $9 \times 5$ .

حملة حیدری

### HAMLAH-I-HAYDARĪ.

A poetical account of Muḥammad and the first Khalifs, chiefly based on the *Ma'ārij-un-Nubuwwat* of Mullā Mu'in-ul-Miskin, by Bādil, with a continuation by Muḥammad Ṣādiq Āzād, and not by Mirzā Arjumand Āzād, as wrongly asserted by Dr. Rieu (see the preceding No. in this Catalogue).

Beginning:—

بنام خداوند بسیار بخش

خرد بخش و دین بخش و دینار بخش

Mirzā Muḥammad Rāfi' Khān, with the takhalluṣ Bādil, was the son of Mirzā Maḥmūd Mashhadī. According to *Gul-i-Ra'nā*, fol. 55\*, Bādil was descended from خواجه سمش الدین صاحب دیوان. Bādil, though born in Delhi, belonged to a noble family of Mashhad, and his relatives held high positions under the Mughal Emperors of Dehli. His uncle, Muḥammad Tāhir, afterwards Wazīr Khān, came with Mirzā Maḥmūd to India and attached himself to the staff of Prince Aurangzib, who, after his accession to the throne, made Tāhir by turns the Subahdār of Barbānpūr, Akbarābād and Mālwah, till he died in Mālwah in



A.H. 1088 = A.D. 1677. His other uncle's sons, Nûr-ud-Dîn Muḥammad Khân and Kifāyat Khân came to India and obtained titles and high offices under the Mughal throne. Nûr-ud-Dîn Muḥammad Khân was appointed as Diwān of Burhānpûr, and died in Aurangābād, A.H. 1126 = A.D. 1714; while Kifāyat Khân attached himself to the staff of Prince Mu'izz-ud-Dîn, and subsequently was sent to Kashmîr as داروغہ بیوتات, where he died in A.H. 1139 = A.D. 1726. Bādîl's father, Mirzā Maḥmūd, also obtained high distinctions in India, and the places محمودپورہ برہانپور and محمودپورہ واقع اورنگ آباد were named after him, and he lies buried in the latter-named place. Bādîl at first was attached as Diwān to the staff of Prince Mu'izz-ud-Dîn, whose mother was his own sister, and later on was appointed as governor of Guwāliyar and then of Bans Bareilly. After the death of Aurangzib, Bādîl lost his appointment and began to lead a retired life in Dehli, till he died there, according to Gul-i-Ra'nā, in A.H. 1123 = A.D. 1711. This date of Bādîl's death is also given by Sirāj, Sprenger, Oude Cat., p. 150.

Bādîl did not live to finish the poem, but died shortly after writing the account of 'Uṣmān's assassination. According to the author of the Khulāṣat-ul-Kalām, fol. 56<sup>b</sup>, one سید ابو طالب قندرمکی, فاضل الباذل میر ابو التّاسم قندرمکی, a sister's son of اصفہانی, long before Bādîl had written an epopee containing the history of 'Alī from the point at which Bādîl had left off. It so happened that in A.H. 1135 one Najaf, who had long entertained the idea of completing the work, came across Ṭālib's history of 'Alī, which he added to the end of Bādîl's poem, thus completing the account with uniformity.

See Rien, ii., p. 704; Sprenger, Oude Cat., p. 368; Ethé, Bodl. Lib. Cat., Nos. 390, 518 and 519; Ethé, India Office Lib. Cat., No. 900; W. Pertsch, Berlin Cat., p. 533, and Mohl. Preface to the "Livres des Rois," p. lxxvii, note.

Another poem of the same title حملة حیدری, and in the same metre, composed by Mullā Bāmūn 'Alī Kirmāni, with the takhalluṣ Rāji, by the order of Shāhzādah Ibrāhīm Khān in A.H. 1220, has twice been lithographed in Persia, A.H. 1264 and 1270.

See Rien, *loc. cit.*; Sprenger, p. 540; Ethé, India Office Lib. Cat., No. 900; and W. Pertsch, Berlin Cat., p. 534.

The Ḥamlah-i-Ḥaydari of Bādîl has been lithographed in Lucknow, A.H. 1267.

No copy of the Ḥamlah-i-Ḥaydari in this Library contains the continuation by Najaf.

The continuation by Mirzā Ṣādiq Āzād begins thus on fol. 296<sup>b</sup>; marked by a beautifully illuminated frontispiece:—



ثانی که سر دفتر نامهاست  
خداوند لوح و قلم را سزااست

In the prologue Šadiq Âzād says that after finishing his *Dilkushā Nāmāh*, Muḥammad Fakhr-ud-Dīn, a cousin of Bādil, requested the author to complete the *Ḥamlah-i-Ḥaydari* which was left unfinished by Bādil.

This splendid copy, written in a fine Nasta'liq with gilt between the lines throughout, bears a sumptuously decorated full-page 'unwān with fine illuminations. The columns are divided by illuminated borders and the headings are written on gilt grounds. The MS. contains about forty miniatures in the Indian style.

Not dated, apparently 18th century.

Presented by Nawwāb Naṣir Ḥusayn Khān of Patna.

### No. 375.

fol. 346; lines 23 (in 4 columns); size  $11\frac{3}{4} \times 7$ ;  $9 \times 5$ .

The same.

Another copy of Bādil's *Ḥamlah-i-Ḥaydari* with the continuation by Šadiq Âzād.

Beginning as above.

The continuation begins as in the preceding copy on fol. 302<sup>b</sup>.

Written in a fair Nasta'liq within gold-ruled borders, with a beautifully illuminated frontispiece with gilt headings throughout. Some miniatures of the Indian style.

Not dated, apparently 19th century.

The MS. once belonged to Nawwāb Vilāyat 'Alī Khān of Patna.

### No. 376.

fol. 392; lines 21 (in 4 columns); size  $11\frac{3}{4} \times 7\frac{1}{2}$ ;  $9 \times 5\frac{1}{4}$ .

The same.

Bādil's *Ḥamlah-i-Ḥaydari* with the continuation by Šadiq Âzād.  
Beginning as above.

Written in a clear Nasta'liq, with a sumptuously illuminated full-page 'Unwān. Fine Indian miniatures.

Dated A.H. 1252.

A note at the beginning says that this copy once belonged to Sayyid Safdar Nawwāb of Patna.

### No. 377.

fol. 333; lines 21 (in 4 columns); size  $10\frac{1}{2} \times 6$ ;  $9 \times 5$ .

The same.

Another copy of Bāḡil's *Ḥamlah-i-Ḥaydari* without any continuation.

Beginning as above.

Written in ordinary Nasta'liq, within gold borders.

Not dated, apparently 19th century.

### No. 378.

fol. 348; lines 14; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

دیوان عاقل

### DÎWÂN-I-'ÂQIL.

This 'Aqil, whose original name was Hunarwar *Khân*, must not be confounded with his contemporary the celebrated 'Âqil *Khân Rāzi*, the governor of Delhi in Aurangzib's time, nor with the two other poets of the same *takhalluṣ*, namely, *Khwājah Muḥammad 'Âqil*, brother of *Khwājah Kāmil* and *Sukhunwar Khân 'Âqil* of Kashmīr, all of whom were poets of more or less distinction and flourished in the 12th century of the Muḥammadan era. Some biographers with a view of avoiding confusion take the precaution of calling the poet 'Âqil *Shāhjahānābādī*. He devoted almost his whole life to the service of the distinguished Nizām-ul-Mulk Āṣaf Jāh (d. A.H. 1161 = A.D. 1748) of Aurangzib's time, and in the first year of Farrukhsiyar's reign (A.H. 1124 = A.D. 1713), when Nizām-ul-Mulk was transferred to Aurangābād, the poet accom-

panied him thither and subsequently went to *Shāhjahānābād*, where he died about the middle of the 12th century A.H.

See *Majma'-un-Nafā'is*, vol. ii., fol. 332<sup>b</sup>; *Khazānah-i-Āmirah*, fol. 264<sup>a</sup>; *Gul-i-Ra'nā*, fol. 174<sup>a</sup>; *Natā'ij-ul-Afkār*, p. 306; *Maāṣir-ul-Umarā*, vol. iii., p. 847.

Contents:—

Gazals in alphabetical order beginning on fol. 1<sup>b</sup>:—

گواهی میدهد عالم بوحده ذات بیچون را  
که خاصیت یکی باشد ز چندین جزو معجون را

This copy ends with five Rubā'is, the first of which runs thus on fol. 347<sup>b</sup>:—

در باغ چو آن تنگ قبا می آید  
صد چاک بعبیب غنچهها می آید

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

### No. 379.

fol. 170; lines 14; size 9 × 5½; 6¾ × 3½.

دیوان نجات

## DÎWÂN-I-NAJÂT.

Mir 'Abd-ul-'Al, with the poetical title *Najât*, was the son of Mir Muḥammad Mu'min, and belonged to a noble Sayyid family of *Iṣfahān*. He at first entered the service of Mirzā Ḥabīb Ullah as his *Ṣadr*, and subsequently attached himself as a *munshī* or secretary to *Shāh Sulaymān* and *Shāh Sultān Husayn*.

*Tāhīr Naṣrābādī*, fol. 204<sup>b</sup>, who speaks of *Najât* in the present tense, had frequent intercourse with him, and speaks of the poet in laudable terms, and remarks that as an accountant the world never produced a more skilled hand than *Najât*. The same *Tāhīr* further adds that *Najât* was of marked *Ṣāfi* character and commanded the respect of the high personages of his age. But the author of the *Riyāḍ-ush-Shu'arā*, fol. 432<sup>a</sup>, while admitting that *Najât* was highly honoured by the



nobles and learned men of Isfahān, severely condemns his debased style and the vulgar diction, in which the author says the poet equally shared the blame with Zulālī, Shānkāt Bukhārī and others. Najāt died in about A.H. 1126 = A.D. 1714. See Rieu, p. 821<sup>b</sup>, where this date is misprinted as "A.H. 1026."

Besides the diwān, Najāt also left a Maḡnawī, entitled گل کشتی, on the art of wrestling. See Rieu, *loc. cit.*, and Sprenger, *Oude Cat.*, p. 512. Khān Ârzā wrote a commentary on this Maḡnawī of Najāt.

Beginning of the diwān as in Sprenger, *loc. cit.*:—

گرفتم مهر خاموشی ز لب طبع مستعدان را  
زدم بر سر گل طغرای بسم الله دیوان را

Written in ordinary Nasta'liq.

Dated the twenty-third year of Muḡammad Shāh's reign.

### No. 380.

fol. 358; lines 15; size 9 × 5; 6 × 2½.

دیوان سالم

### DÎWÂN-I-SÂLIM.

Hājī Muḡammad Aslam, with the takhalluṣ Sâlim, was a Hindu Brahman of Kashmīr. He embraced Islām under Aurangzīb. It is said that the poet Muḡsin-i-Fānī of Kashmīr (*d.* A.H. 1081 or 1082 = A.D. 1670 or 1671) adopted Sâlim as a son, and trained him in the art of poetry, in which Sâlim gained skill in a short time and became known as one of the eminent poets of Kashmīr. He attached himself to the service of Prince Muḡammad A'zam Shāh, poems in whose praise are found in abundance in the diwān, and by whose permission he performed a pilgrimage to Mecca. After the death of this prince, Sâlim passed his last days as a chronicler of Shāh Âlam in Kashmīr, and died, according to Gul-i-Ra'nā, fol. 125<sup>a</sup>; Şuhuf-i-Ibrāhīm, fol. 405<sup>b</sup>; Nishtar-i-Ishq, fol. 828, and Natā'ij-ul-Afkār, p. 218, in A.H. 1119 = A.D. 1707. Dr. Rieu in his index, p. 1178, followed by Dr. Ethé in his Bodl. Lib. Cat., No. 1166, places the poet's death in about A.H. 1130 = A.D. 1717, but we cannot account for this date.

## Contents:—

fol. 1<sup>b</sup>. *Gāzals* in alphabetical order.

Beginning:—

ای ذات تو مبداء همه اثار عیان را  
وی اسم تو مصدر همه اسمای جهان را

fol. 234<sup>b</sup>. *Rubā'is*.

Beginning:—

در سایه کعبه فیضها بود بسی  
دل داشت چو مستجار فریاد رمی  
یکچند چو ریسمان دلو زمزم  
در خلد بکام دل کشیدم نقشی

The number of *Rubā'is* is about four hundred and fifty.fol. 262<sup>b</sup>. *Mukhammasāt*.

Beginning:—

نازلینی نازلین ای نازلین دلدار هی ال

fol. 266<sup>b</sup>. A *Maṣnawī* entitled, according to Ethé, Bodl. Lib. Cat., No. 1166, *گنج معانی*, and composed, according to the following chronogram (not found in our copy) quoted in the said catalogue, in A.H. 1082 = A.D. 1621:—

بجو تاریخ این گنج معانی  
زدلیو نسخه درد نهانی

See also Sprenger, *Oude Cat.*, p. 554, where the poet is confounded with Luṭf Ullah Sālim, who died, according to the author of the *Riyāḍ-ush-Shu'arā*, fol. 190\*, in A.H. 1089:—

The *Maṣnawī* begins thus in this copy:—

الهی خاطر بی آرزو ده  
حبایم را بدریا شست و شوده

Cf. Ethé, Bodl. Lib. Cat., *loc. cit.*, where the second part of the above verse is different.

The *Maṣnawī* concludes with the following line:—

چو سالم هر که شد در وصل فانی  
کند سیر بهشت جاودانی

fol. 296<sup>a</sup>. Blank.

fol. 296<sup>b</sup>. A long Qaṣīdah ending in letter **ش** in imitation of Khâqânî.

Beginning:—

دل من کهنه خواصیست شور عشق عمانش الخ

fol. 300<sup>a</sup>. Another Qaṣīdah ending in letter **ب**.

Beginning:—

ای مسلمانان صباح الغیر عید محشر است الخ

fol. 303<sup>b</sup>–304<sup>a</sup>. Blank.

fol. 304<sup>b</sup>. A series of Qaṣīdahs, mostly in praise of A'zam Shâh.

Beginning:—

حبذا شد نیمه رنگینهای فخرم اوج گیر الخ

fol. 315<sup>b</sup>. Qit'ahs, with chronograms, the dates of which range from A.H. 1014 to 1118.

fol. 342<sup>a</sup>. Short Maṣnawīs, in praise of horse, sword, etc., and description of Naurâz and 'Īd festivals. The first begins thus:—

تعالی الله چه تیغ نصرت است این  
زهی قدرت چه دست قدرت است این

fol. 354<sup>b</sup>. A Maṣnawī introduced by the heading, تعریف عیدگاه, begins thus:—

تمنای جهان کردن گناه است  
درین موسم که فصل عید گاه است

There is a large lacuna immediately after the sixth line of the above Maṣnawī, while fol. 355<sup>a</sup> abruptly opens with the following line of another Maṣnawī in praise of the horse:—

شود آن سبکرو چو مست محرام  
نگردد تر از بصر نعلش تمام

The last line of the Maṣnawī, with which this copy ends, runs as follows:—

که هم رونق دین شود آشکار  
هم از باغ دنیا کند کل بهار



A large number of detached verses, *Gazals* and *Rubā'is*, are written on the margins.

Written in a clear *Nasta'liq*, with an illuminated frontispiece and an ordinary double-page 'unwān. Some folios at the beginning are placed in new margins.

Not dated, apparently 19th century.

### No. 381.

fol. 515; lines 25; size  $16\frac{1}{4} \times 10$ ;  $11 \times 6$ .

کلیات بیدل

### KULLIYÂT-I-BÎDIL.

The complete prose and poetical works of Mirzâ 'Abd-ul-Qâdir Bîdil, in two volumes, written only one or two years after the poet's death.

Mirzâ 'Abd-ul-Qâdir, with the *takhalluṣ* Bîdil, who is admitted on all hands as the greatest of the Persian poets in India during the last century, was the son of Mirzâ 'Abd-ul-Khâliq. He was of Turkish origin belonging to the *Chagata'i* tribe of Arlās (Rieu, p. 706 reads Arlāt), but was born in 'Azimābād (Patna) in A.H. 1054 = A.D. 1644, for which date the word انتخاب is a chronogram. Having lost his father at the age of five, when he had only finished the reading of the Qu'rān, Bîdil was left under the care of his uncle Mirzâ Qalandar. At the age of ten he finished the *Kāfiyah* and had just commenced the *Sharḥ-i-Mullā Jāmī*, when his uncle prevented his continuing further his Arabic studies. He then began to associate with saints and holy personages and devoted his full attention to the study of their works. The author of the *Gul-i-Ra'nā*, fol. 56\*, says that the poet at first adopted the *takhalluṣ* of Ramzī, but one day, while he was reading the preface of Sa'dī's *Gulistan*, he was attracted by the following line of the *Shaykh*—

بیدل از بی نشان چه گوید باز

and from that day the poet changed the *takhalluṣ* Ramzī for Bîdil. At first he attached himself to the staff of Prince *Shujā'*, the second son of *Shāh Jahān*, and later on entered the service of *Muḥammad A'zam Shāh*. Being possessed of a wonderful genius Bîdil soon became the

master of Persian and Turkish languages and was honoured with the manṣab of five hundred. He travelled to Bengal, Behar and Orissa, and then again returned to Dehli. Being a man of independent spirit Bidil did not like to waste his energy in flattering princes and nobles and addressing laudatory poems to them. He, therefore, gave up the imperial service and began to lead a retired life in Dehli, where he died on Thursday, the 4th of Šafar, A.H. 1133 = A.D. 1720. Besides being a man of extraordinary mental power, he is described by his biographers as a great giant of his age.

For notices on the poet's life see *Khazānah-i-Âmirah*, fol. 115<sup>b</sup>; *Riyād-ush-Shu'arā*, fol. 65<sup>b</sup>; *Mir'ât-ul-Khayāl*, p. 459; *Sarkhwush*, fol. 6<sup>b</sup>; *Natâ'ij-ul-Afkār*, p. 75, etc. See also Sprenger, *Oude Cat.*, pp. 119, 213 and 378-380; *Rieu*, ii., pp. 706 and 707; *W. Pertsch*, p. 80, and *Berlin Cat.*, pp. 938-941; *Rosen*, *Persian MSS.*, pp. 167. *Gracin de Tassy*, *Histoire de la littér. Hindouie*, i., p. 312; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1169 and 1170; *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1676-1686, etc.

The complete works of Bidil are said to amount to between ninety and a hundred thousand lines. The author of the *Gul-i-Ra'nâ*, fol. 57\*, enumerates thus the following works, with the number of lines contained in each:—

کلیات میرزا نود و نه هزار بیت باین تفصیل  
نسخه عرفان در بحر حدیقه حکیم سنائی که از عمده تصانیف  
میرزاست

واین مصراع تاریخ ختم یافته

هدیه ذوالجلال و الاکرام

یازده هزار بیت

طلسم حیرت در بحر یوسف زلیخا

چهار هزار بیت

و در همین نسخه طور معرفت متضمن حالات و خصوصیات  
کوهستان بیرات که همراه شکر الله خان فوجدار الہا ہر بوده  
بود مدہ هزار بیت

ساقی نامہ مسمی بمصیط اعظم دو هزار بیت

تنبیہ المہوسین در مذمت کیمیا یکہزار بیت

ترجیع بند جواب فخر الدین عراقی هزار بیت  
 قصاید و ترکیب بند و مقطعات و تواریح و مخمسات و مربع و  
 مستزاد و اشعار صنایع هزار بیت  
 غزلیات سه هزار بیت  
 رباعیات چهار هزار بیت  
 چار عنصر هیئده هزار بیت  
 غزلیات پنجاه و چند هزار بیت

Contents of the *diwān* :—

I.

fol. 1<sup>b</sup>.

چار عنصر

A prose work interwoven with verses, divided into four sections, called *عنصر*. In this *Bidil* vividly represents the moral character, the religious sentiments and the literary careers of several distinguished persons, *e.g.* شاه فاضل — شاه ملوک — مولانا شیخ کمال — میرزا قلندر — میرزا قاسم — and other eminent persons who were well versed in prose and poetry, and with whom the poet passed his days in literary discussions.

Beginning:—

خداوندا زبان معذور هر صرغه مرثیست عذر هرزه درایان

پیلدیر

The work concludes with the following two chronograms, expressing the date of its completion:—

نصبت افسونی از اعجاز پرداخت  
 که از افراد هر عنصر فنا رفت  
 دوم در اجتماع چار عنصر  
 تصویب بود چون زنگ از صفا رفت



The colophon runs thus:—

لهم شهر ذي حجه سنه ١١٣٤ يک هزار و یکصد و مي و چار  
هجري بقط اعجز العباد محمد وارث بن محمد باقر الصديقي  
باتمام رسميد

## II.

fol. 109<sup>b</sup>.

## رقعات بيدل

Most of these letters are addressed to his patron, Shukr Ullah Khān (d. A.H. 1108 = A.D. 1606), and to the Amir's two sons: (1) Mir Karam Ullah, later on Âqil Khān, and (2) Shâkir Khān.

Beginning as in Rieu, p. 811<sup>a</sup>:—

عجز مراتب حمد و ثنا تسليم بارگاه صمدی الخ

## III.

fol. 143<sup>a</sup>. Preface to the old or the first diwān of the poet.

Beginning as in Ethé, Ind. Office Lib. Cat., No. 1676:—

حمد مبد عي که تردد انشاس هستي موجودات تحريکيست

This diwān consists of *Qasīdahs*, *Qit'ahs*, *Rubā'is*, etc., without any alphabetical order.

The first *Qasīdah* begins thus:—

بنام آن صمد بيچگونه يکتا  
که کرد کون و مکان را بصرف کن پيدا

fol. 195<sup>b</sup>. *Tanbih al-muḥsinin*, or Warnings to the Alchemists.

Beginning:—

اي مهوس در هواي کيميا الخ

fol. 205<sup>b</sup>. *Rubā'is*, or Satirical *Rubā'is*.

Beginning:—

ياران در زندگي زهر چيز رسا الخ

fol. 215<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

باوج کبريا گر پهلوي عجز است راه انجا

The colophon is dated 7th Muḥarram, A.H. 1136.

Scribe, the same. محمد وارف بن محمد باقر.

### No. 382.

fol. 337; lines 25; size  $16\frac{1}{4} \times 10$ ;  $11 \times 6$ .

The same.

This volume is the continuation of the preceding copy and is written by the same scribe.

#### I.

Rubā'is in alphabetical order.

Beginning:—

آنکس که منزله است از اب و گل ما الخ

Dated Sha'bān, A.H. 1136.

#### II.

fol. 112<sup>b</sup>.

طور معرفت

A mystical Maṣnawī illustrated by anecdotes.

Beginning:—

طیش فرموده شوق ناله تمثال

ز تحریک نفس وا میکند بال

The title of the poem occurs thus in the third line from the beginning:—

ز طور معرفت معنی سوایم

بچندین کوه می نازد صدایم

Again, towards the end on fol. 125<sup>a</sup>:—

بیمنش آخر این مکتوب منظوم

بطور معرفت گردید موصوم

Dr. Ethé, in his *India Office Lib. Cat.*, No. 1686, makes a serious blunder in noticing that the *طور معرفت* begins with the following line:—

بینوائی ز محفل هستی  
داشت پیمانه تہی دستی

In the first place it must be remarked that the above line at once suggests that it is the beginning of a *Hikāyat*, while as a general rule all Muhammadan writers begin their works with *توحید* or *حمد*.

Again, on comparing with our copy we find that the above line is only an opening line of a *Hikāyat* belonging to the middle portion of Bidil's other *Maṣnawī*, entitled *عرفان* (see below).

Dated *Dulhijjah*, A.H. 1136.

### III.

fol. 126<sup>b</sup>.

محیط اعظم

Another mystical *Maṣnawī*.

Beginning with a prose preface:—

حمد نشاء آفرینی کہ میضائے حقیقت انسانی را از نشاء کرمانا  
بنی آدم علو مشاخرت ظهور بخشید

The *Maṣnawī* itself begins thus on fol. 128<sup>b</sup>:—

خوش آندم کہ در بزمگاه قدم  
می بود بی نشاء و کیف و کم

Dated *Shawwāl*, A.H. 1136.

### IV.

fol. 189<sup>b</sup>.

طلسم حیرت

An allegorical *Maṣnawī*, composed, according to Sprenger, p. 379, in A.H. 1125 = A.D. 1713.

Beginning:—

بنام آن کہ دل کاشائے اوست  
نفس کرده متاع غائے اوست



## V.

fol. 226<sup>a</sup>.

## عرفان

Another mystical Maṣnawī, composed in A.H. 1124 = A.D. 1712.

Beginning:—

عشق از مشیت خاک آدم ریخت

آتش در خون که رنگ عالم ریخت

Cf. Rieu, p. 707<sup>a</sup>, where the word *هشیت* is wrongly substituted for *مشیت*.

Dated Jamādi II., A.H. 1136.

Both the copies are written in a fair Nasta'liq by the same scribe,

مصدق وارث بن مصدق باقر الصدیقی

## No. 383.

foll. 192; lines 15; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7\frac{1}{2} \times 4$ .

## دیوان بیدل

## DÎWÂN-I-BÎDIL.

Containing a collection of Ġazals arranged in alphabetical order.

Beginning:—

باوج کبریا کز پهلوی عجز مست راه اینجا

Written in a fair Nasta'liq, within gold-ruled borders.

Not dated, apparently 18th century.

## No. 384.

fol. 125; lines 14; size  $10 \times 6$ ;  $7\frac{1}{4} \times 4$ .

The same.

Another copy of Bidil's diwân, containing Ġazals and Rubâ'is in alphabetical order.

Beginning:—

غیر وحدت بر لتابد همت عرفان ما الخ

fol. 121\*. Rubâ'is.

Beginning:—

بیدل چشمش بشور امکان مکشا الخ

Written in a fair Nasta'liq, within coloured borders.

Dated Dulqa'dah, A.H. 1180.

Scribe جانصد

fol. 1<sup>b</sup> contains the signature of Sir Gore Ouseley.

## No. 385.

fol. 230; lines 14; size  $12\frac{1}{2} \times 6$ ;  $8\frac{1}{2} \times 3$ .

رباعیات بیدل

## RUBÂ'İYÂT-I-BÎDIL.

A very valuable copy of Bidil's Rubâ'is, written eleven years before the poet's death.

The Rubâ'is are arranged in alphabetical order, and begin thus on fol. 1<sup>b</sup>:—

آنکس که منزله است از آب و گل ما الخ

The colophon runs thus:—

روز چهارشنبه هژدهم ماه جمادی الاولی سنه یکهزار و یکصد

و بیست و دو هجرت

Written in a fair Nasta'liq, within gold-ruled borders.

## No. 386.

fol. 161; lines 12; size  $8\frac{1}{2} \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{3}{4}$ .

The same.

This copy contains a smaller collection of Bidil's Rubā'is, and is supposed to be in the author's own hand-writing, written in A.H. 1115, that is, eighteen years before his death.

Beginning:—

حمد دو جهان مزای ذات یکتا

کز بودۀ غیر او نجو شد من و ما

Dated 19th Muharram, A.H. 1115.

On fol. 1<sup>a</sup> the following note, in a later hand, suggests that it is an autograph copy of the author:—

بخط مرزا بیدل مرحوم

Written in a Nim *Shikastah*.

## No. 387.

fol. 330; lines 17; size  $12 \times 6$ ;  $9 \times 4$ .

عرفان

A copy of Bidil's Maṣnawī, called عرفان, noticed above.

Beginning as usual.

Written in different hands.

Not dated, apparently 18th century.



## No. 388.

fol. 331; lines 17; size  $10 \times 5$ ;  $7\frac{1}{2} \times 3$ .

The same.

Another copy of the same عرفان.

Beginning as above.

Written in fair Nasta'liq.

Not dated, apparently 18th century.

## No. 389.

fol. 314; lines 17; size  $8\frac{1}{2} \times 5$ ;  $6 \times 3$ .

ديوان علوي

## DÎWÂN-I-'ULWÎ.

The author, in the preface, calls himself طاهر الحسيني المشتهو *ṭāhir-ul-ḥusaynī*, with the poetical title, 'Ulwī. According to Ṭāhir Naṣrābādī, 'Ulwī originally belonged to Kāshān, and came, according to Hamishah Bahār, fol. 61\*, during Aurangzib's reign to Kashmīr, where he died.

See Sprenger, *Oude Cat.*, pp. 100, 126 and 327-328.

## Contents:—

fol. 1<sup>v</sup>. A long preface in flowery style.

Beginning:—

لش بند جبین خیال الخ

fol. 11<sup>v</sup>. Qaṣīdahs.

Beginning, as in Sprenger, *loc. cit.*:—

از هر دو دیده مطلع دیوان حیرتم

بسم الله از نگاد پریشان حیرتم

fol. 81<sup>b</sup>. *Ghazal's* in alphabetical order.

Beginning:—

زنگ غفلت برد پادش از دل حیران ما  
گشت خورشید جمالش مطلع دیوان ما

fol. 295<sup>b</sup>. *Rubā'is*.

Beginning:—

ذاتست بهر جلوه نموده شالرا  
غافل تعبیر کرده انس و جان را

fol. 305<sup>b</sup>. A *Maṣnawī* in the form of *Ṣafī*:—

الهی بمستان پیش از الست  
بصیرت لکاهان وحدت پرست

Written in a minute *Nasta'liq*.

Dated 3rd Rabi' I, A.H. 1110.

### No. 390.

fol. 186; lines 15; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

دیوان حیرت

### DÎWÂN-I-HAYRAT.

The *diwân* is preceded by a prose preface written by one *Fakhr-ud-Din Ahmad*.

In this preface *Fakhr-ud-Din* designates the poet as—

.... نور بصر علم و معرفت المتخلص بتخلص حیرت خان  
عالی شان المسمی بمیرزا عنایت الله الطارثی الہفتائی الانصاری  
المخاطب بخطاب قسور خان

and says that for a long time he was contemplating the collection of the poetical works of *Hayrat* into a *diwân*; but it so happened that

when Mu'azzam Bahādur Shāh left Shāhjahānābād to fight A'zam Shāh (in A.H. 1119 = A.D. 1707), the former left behind the works of Hayrat. On his return, after the victory, Bahādur Shāh made an enquiry for the works of Hayrat, but they were lost. So Fakhr-ud-Din, who was an ardent admirer of Hayrat, after diligent search, managed to gather some of the poet's works, and added to them the poet's verses which the author (of the preface) had retained in his memory.

The preface begins thus on fol. 1<sup>b</sup> :—

حمد ییحد و ثنای بیحد مر صانعی را که بنی نوع انسانرا از  
الواع موجودات الخ

fol. 4<sup>b</sup>. Qasīdahs.

Beginning :—

لصفت پرگو غورشید حسن بی تغییر  
که شد بعالم ارواح و جسم در تاثیر

fol. 31<sup>b</sup>. Gāzals in alphabetical order.

Beginning :—

نه غورشید است طالع صبحدم شبم فشان پیدا  
که از بهر سجود او سری کرد آسمان پیدا

fol. 171<sup>a</sup>. Rubā'is.

Beginning :—

آن ذات خفی که هست حی مطلق  
از درك عقل و فهم آمد معلق

Written in good clear Nasta'liq.

Dated 14th Shā'bān, A.H. 1139.

Scribe محمد مخدوم



## No. 391.

fol. 119; lines (central col.) 15, (margl. col.) 24;  
size  $9\frac{1}{4} \times 6\frac{1}{2}$ ;  $8\frac{1}{4} \times 4\frac{1}{4}$ .

دیوان شهرت

## DÎWÂN-I-SHUHRAT.

Hakim Shaykh Husayn, with the takhalluṣ Shuhrat, belonged to Shirâz. He came to India during the reign of Aurangzib and attached himself to the staff of Prince Muḥammad A'zam Shâh. He was respected by the nobles of the imperial court and received the title of Hakim-ul-Mamâlik. Towards the end of his life he performed a pilgrimage to Mecca, and after his return to India died, according to Riyâḍ, fol. 219<sup>a</sup>, in A.H. 1149. See also Nishṭar-i-Ishq, fol. 962.

fol. 1<sup>a</sup>. Gazals in alphabetical order.

Beginning:—

الهی آشنای نام خود گردان زبانم را  
ز بسم الله زیست بخش دیوان ثنائیم را

The Gazals are followed by some Mukhammasât and Rubâ'is.

A splendid copy. Written in beautiful Nasta'liq, on gold-sprinkled paper. The last ten folios are written in a later hand.

Not dated, apparently 18th century.

## No. 392.

fol. 198; lines 15; size  $11 \times 6$ ;  $9\frac{1}{4} \times 4\frac{1}{4}$ .

روضۃ المتقین

## RAUDAT-UL-MUTTAQÎN.

A poetical account of the prophets from Âdam to Muḥammad.

By Khâdim.

In the prologue the poet says that he belonged to *Īrān* but came to India, where he did not receive any help from the inhabitants of the country. That his name is Bāqar, with the *takhalluṣ* *Khādim*, and that he composed the present poem in A.H. 1149 = A.D. 1736.

I am in grave doubts whether the present Author should not be identified with Nazar Beg *Khādim* of Delhi, who was the pupil of Mir Muḥammad Afḍal Ṣābit (see the following No.), and died, according to *Gul-i-Ra'nā*, fol. 99<sup>a</sup>, and *Nishṭar-i-Ishq*, fol. 630, in A.H. 1160 = A.D. 1747. See also *Majma'-un-Nafā'is*, vol. i., fol. 138<sup>b</sup>.

Aḥmad 'Alī *Khān*, the author of the well-known *tadkirah* *Makhzan-ul-Garā'ib* (composed A.H. 1218 = A.D. 1803) and a comparatively modern author, also adopted the *takhalluṣ* *Khādim*.

Beginning of the poem, fol. 1<sup>b</sup>:—

بنام خدا میکنم ابتدا  
که تا مقصدم زود گردد روا

The name of the author and the date of composition of the poem are given thus in the following lines:—

به باقر مسمی به خادم لقب  
شریفی نژاد و نصیری نصب  
چو بگذشت از هجرت شاه دین  
ز الف و مایه تسعه و اربعین . . .

The title of the poem occurs thus on fol. 8<sup>a</sup>:—

بود تحفه چون باهل یثین  
شده نام او روضه المتقین

The colophon is dated A.H. 1164.

Written in ordinary *Naskh*, within coloured ruled borders.

## No. 393.

fol. 148; lines 12; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6 \times 3$ .

دیوان ثابت

## DÎWÂN-I-SÂBIT.

Mir Muhammad Afzal, with the takhalluṣ Ṣābit, was the nephew of Himmat Khān of Badakhshān (son of Islām Khān) who held the post of Mir Bakhshī under 'Ālamgīr, and died A.H. 1092 = A.D. 1681. Ṣābit, himself a man of great learning, passed his time in literary and poetical discussions with Shaykh Husayn Shuhrat (see No. 391) and other eminent persons of Dehlī, where he spent his last days in retirement and died on the 12th Sha'bān (according to Rieu, p. 709, 13th Sha'bān), A.H. 1151 = 31st June, A.D. 1738. Ṣābit's contemporary biographer Ārzū, while remarking that he had some unpleasantness with the poet from time to time, admits that he keenly felt the death of Ṣābit, a person whose learning the age could not replace. Ṣābit's son Muhammad 'Azīm (d. 1161) was also a poet of some note and composed verses under the takhalluṣ Ṣabāt.

See Majma'-un-Nafā'is, fol. 99<sup>b</sup>; Riyāḍ-ush-Shu'arā, fol. 76<sup>a</sup>; Khazānah-i-Āmirah, fol. 129<sup>b</sup>; Gul-i-Ra'nā, fol. 69<sup>a</sup>.

See also Sprenger, Oude Cat., pp. 154 and 578; Rieu, ii., p. 709<sup>b</sup>; Ethé, India Office Lib. Cat., No. 1701.

## Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs without any alphabetical order.

Beginning:—

ای که وابسته عرف تو بود نظم بیان  
چصت ناطق دعوی کلام تو زبان

fol. 56<sup>b</sup>. Short Maṣnawīs.

Beginning:—

دوئی را نیست در یکتائیش راه  
چه ذاتست این چه ذات الله

The Maṣnawīs are followed by another series of Qaṣīdahs.



fol. 95<sup>b</sup>. *Ghazals* in alphabetical order.

Beginning:—

کشد چو صبح وصال تو شمع جان مرا الخ

The copy ends with some *Qit'ahs* and *Mukhammasât*.

Written in ordinary *Nasta'liq*.

Not dated, apparently 19th century.

No. 394.

fol. 88 ; lines 14 ; size  $8\frac{1}{2} \times 5$  ;  $6 \times 3$ .

دیوان برهان

DÎWÂN-I-BURHÂN.

Âqâ Muḥammad Ṣāliḥ, with the takhalluṣ Burhân, was born in Māzandrān. In his youth he came to India during the reign of Muḥammad Shāh (A.H. 1131-1161 = A.D. 1719-1748) and lived an independent life. In the general massacre of Dehli by Nādir (A.H. 1151 = A.D. 1738) Burhân received several severe wounds, of which he died two or three months after.

See *Riyād-ush-Shu'arâ*, fol. 68<sup>a</sup>; *Nishtar-i-Ishq*, fol. 258; *Shuhaf-i-Ibrâhîm*, fol. 120<sup>a</sup>; Sprenger, p. 154.

fol. 1<sup>b</sup>. *Ghazals* in alphabetical order.

Beginning:—

می پرستان فال بکشائید از دیوان ما  
کایه رحمت بود سر تا بسر قران ما

fol. 85<sup>b</sup>. *Rubâ'is*.

Beginning:—

یا شاه لطف دلم ثنای تو کند  
پیوسته تمنای ثنای تو کند

The Rubá'is are written diagonally.  
 Beautiful minute Nim-Shikastah hand.  
 Not dated, apparently 19th century.

## No. 395.

fol. 359; lines 17 (in 4 cols.); size 11 × 8; 9 × 6.

دیوان انجب

## DÎWÂN-I-ANJAB.

Badi'ul-'Asr, better known as Hâjî Rabi', with the poetical title Anjab, was, according to his own statement, which is quoted by his contemporary biographer Mushâfi, fol. 3<sup>b</sup>, a native of Spain (اندلس), and is, therefore, sometimes called حاجی مغربی. He claimed his descent from the great Saint 'Abd-ul-Qâdir Jilânî, and gave out that 'Ali Hâzîn was his sister's son. At an early age he came to Isfahân, where he spent thirty years and became the pupil of Murtaḍâ Qulî Beg, surnamed Wâlâ-i-Isfahân, who was attached to the service of Sarbuland Khân, and who, after his master's death, came to India where he died. After travelling over Persia and performing pilgrimages, Anjab came to India and settled in Dehli, where he met his death at an advanced age. The same Mushâfi, who visited Anjab only a few months before his death, says that at the age of seven years Anjab had taken to composing poems, and that he showed the poems of his early youth to the aforesaid Murtaḍâ Qulî Beg. He was a most prolific poet, and even fifty years before his death he had collected about fifty lakhs of verses. He wrote a diwân in answer to Nazîrî Nishâpûrî in seven days, while it is said that in every new city where he happened to go he left a new diwân. Of the numerous works of this prolific poet, Mushâfi has personally seen an imitation of Nizâmî's *Khamsah*, a diwân of about sixty thousand verses, a big work on the *Shî'ah* tenets and the tale of the Four Darwishes, قصهٔ چار درویش, in prose, all of which, says Mushâfi, were stolen away from the poet. He also rendered a metrical translation of the eighteen parvas of the *Mahâbhârata*, which were also taken away by the Rohillas, and out of which only one volume was brought to Mushâfi by a certain person for sale. Anjab was above one hundred years when Mushâfi met him last.

See also *Hamishah Bahâr*, fol. 10<sup>b</sup>; *Rien*, ii., p. 711<sup>a</sup>, where a *Maṣnawî* called *فلک اعظم* by this poet is mentioned.

fol. 1<sup>b</sup>. A prose-preface by a different person, who does not mention his name and designates the poet as *بدیع و ادب دانش و مالک مسالک*. The preface is introduced by a *Rubâ'i* which runs thus:—

ای ذکر تو آب و تاب افزای مضم  
حاصل ز ثنائی تو تمنای مضم

The preface itself begins thus:—

تعالی الله چمن آفرین مضم بهار ایجاد یست که بآب باری  
صنعتش نهال خامه سرمبزه شده

fol. 2<sup>a</sup>. *Qaṣīdahs* and *Gazals* arranged in alphabetical order.

Beginning:—

خداوندا بر افروز آن چراغ آرزویم را  
کرم کن پر تو نور تجلی گشت و گویم را

fol. 287<sup>b</sup>. *Rubâ'is*.

Beginning:—

سرمایه رنگت و بوشنیدیم ترا  
از باغ و بهار برگزیدیم ترا

fol. 291<sup>b</sup>. A preface by Anjab himself to a larger collection of *Rubâ'is*.

Beginning:—

گلدسته درود از گلزار موهبت واجب الوجودی توان بست

الح

Beginning of the *Rubâ'is*:—

این دسته گل که مظهر تائید است  
سرمایه چار سویی اهل دید است

fol. 307<sup>b</sup>. *Qaṣīdahs* without any alphabetical order.

Beginning:—

روی تو زد طعنه گلستان ارم را  
حسنیت دل پر خون کند آئینه جم را



fol. 342\*. Sâqi Nāmāh, with a preface by Anjab.  
Beginning of the preface :—

ساقی نامہ کہ مضمّن صاحب‌الدان از استماع آن بجوش آید الٰہ

In this preface the author calls himself عزیز الحق العجب.  
The Sâqi Nāmāh begins thus :—

مخدا داد تا دست‌مرس تاك را  
نشانید بر خاك افلاك را

Written in a fair small Nīm Shikastah.  
Not dated, apparently 19th century.

#### No. 396.

fol. 226; lines 15; size  $9\frac{1}{2} \times 5$ ;  $7\frac{1}{4} \times 4$ .

دیوان امید

#### DÎWÂN-I-UMÎD.

Qizilbâsh Khân, with the takhalluṣ Umîd, whose original name was Muḥammad Riḍâ, was born, according to his contemporary biographers, 'Alî Qulî Khân Dāgistānî, fol. 54<sup>b</sup>, and Ḥusaynî, fol. 33<sup>b</sup>, in Hamadân, but was brought up and educated in Iṣfahân, where he enjoyed the learned society of Mirzâ Ṭāhir Wahîd, Amîr Najāt, Fā'iq Abhari, and other meritorious poets of that place. He came to India in the beginning of the reign of Bahādur Shāh, and through the influence of Dulfiqār Khân, received the manṣab of hazāri (one thousand), and by gradual promotions rose to the manṣab of chahār hazāri (four thousand) during the time of Muḥammad Shāh. He subsequently entered the service of Nawwāb Nizām-ul-Mulk Āṣaf Jāh, with whom Umîd came to Dihli in A.H. 1148 = A.D. 1735. When Āṣaf Jāh returned to the Deccan, Umîd did not accompany him and passed his last days in Dihli where he died, according to Riyāḍ, in A.H. 1159 = A.D. 1746. Besides being a poet of some note, he is said to have been an expert musician.

## Contents:—

fol. 1<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

سراسر همچو مهر و ماه گردیدیم دنیا را  
ندارد منزل آسایشی دیدیم دنیا را

fol. 216<sup>b</sup>. *Mushradsāt*, or detached verses.

Beginning:—

هرگه ز کوی یار مشر میکنیم ما  
چون گرد باد خاک بسر میکنیم ما

fol. 221<sup>a</sup>. *Rubā'īs*.

Beginning:—

در عشر شفیع ما لبی الله است  
ما بنده او تیم خدا آگاه است

fol. 225<sup>a</sup>. *Mukhammasāt*.

Beginning:—

نباشد طاقست دوری مرا نه تاب دیدن هم  
نه راز خود توانم گفت با کس نه شنیدن هم

Written in ordinary *Nasta'liq*.

Not dated, apparently 19th century.

## No. 397.

foll. 20; lines (centre col.) 21, (margl. col.) 45; size 9 × 6; 6 × 3.

The same.

A selection of *Gazals* from the *diwān* of Umīd.

Beginning as above.

Written in a careless *Nasta'liq*.

Dated 'Azīmābād (Patna), A.H. 1215.

No. 398.

fol. 238; lines 15; size  $11 \times 6\frac{1}{4}$ ;  $8\frac{3}{4} \times 4$ .

کلیات حسینی

## KULLIYÂT-I-HUSAYNÎ.

The poetical works of Husaynî.

Dr. Sprenger, p. 430, while noticing a similar copy of Husaynî's Kulliyât identifies the poet with Husayn Dâst bin Abû Tâlib of Sambhal, who adopted the poetical title of Husaynî and is the author of the well-known tadkirah called Tadkirah-i-Husaynî, which he composed, according to the following chronogram found at the end of the said Tadkirah, in A.H. 1163 = A.D. 1749. But in the following heading of a târikh, fol. 112\*, relating to the construction of the poet's house, he is called **میر محمد شریف الصینی**, Mir Muḥammad Sharif-ul-Husaynî:—

تاریخ تعمیر کردن بندۀ درگاه میر محمد شریف الصینی خانہ  
خود را

while in the colophon he is distinctly called **متخلص بصینی رازی** متخلص بصینی رازی. Again in the following line of a Rubâ'î, fol. 220\*, he refers thus to his native country, Ray:—

یا رب تو مرا ز ری بھند آوردی الخ

From a careful perusal of his Kulliyât, we learn that from Ray he came to India and lived in Dehli, was in the service of Farrukh Siyar and Muḥammad Shâh, and was present at the invasion of Nâdir, whom the poet accompanied to several places in India; that several sons and one daughter, called Qamar-un-Nisâ Begam, were born to him, and that he was still alive in A.H. 1166 = A.D. 1752.

A series of târikhs relating to numerous contemporary events cover fol. 110\*-140\*. Most of the poems in the beginning are in praise of Farrukh Siyar, Muḥammad Shâh, and various nobles of their court.

According to the following chronogram, fol. 2\*, the poet completed the diwân in A.H. 1145 = A.D. 1732.



Contents:—

I.

This section consists mostly of *Maṣnawīs* of different metres and on different subjects, with a few *Qaṣīdahs*, *Mukhammasāt*, etc.

Beginning, as in Sprenger, p. 430:—

دیاچه دیوان حسینی چو به یمنی  
صد رنگ گل عمر از ان باغ بچینی

On fol. 19<sup>b</sup> is a *Maṣnawī* dealing with the story of the Love of Ya'qūb 'Alī *Khān*, Ming Bāshī, with Ṣafīyah Begam, at Barampārī:—

عاشق شدن یعقوب علی خان منک باغی بر صفیه بیگم که در  
قریه برم پوری بهم رسانیده بود

It begins thus:—

شنو افسانه در عشق بازی  
که آوردم بنظم از بی نیازی

II.

*Sāqi Nāmāhs* and *Qaṣīdahs* in praise of 'Alī, some of the nobles of Dehli, with a few satirical poems on Sa'd-ud-Dīn *Khān* and others.

Beginning on fol. 66<sup>b</sup>:—

بیا ساقیا شوخ و شنکم بیا  
می پرتکال غرنگم بیا

III.

*Tārīkh*s relating to numerous contemporary events, the dates of which range from A.H. 1124–1166 = A.D. 1711–1752.

Beginning on fol. 110<sup>b</sup>:—

مصدق شد آن قبله انس و جان  
سر سروران شاه شاهنشهان

## IV.

Gazals in alphabetical order.

Beginning on fol. 141<sup>b</sup>:—

کرده ام ورد زبان تا مد بسم الله را  
شمع بزم دل نمودم ذکر الا الله را

fol. 218 should be followed by fol. 220.

## V.

Rubā'is.

Beginning on fol. 220<sup>a</sup>:—

یارب تو مرا ز ری بهند آوردی  
با آنکه نکردم بمن دم مردي  
آنجا چو گناهکار و عاصي بودم  
در خاک سیه نشاندی و پروردی

## VI.

Fards or detached verses.

Beginning on fol. 222<sup>b</sup>:—

هرزه کردیها و غار خود نمیدانیم ما  
تا که جا بر مسند قصر قناعت کرده ایم

## VII.

Elegies; the first in the form of Mukhammas.

Beginning on fol. 224<sup>a</sup>:—

بگریید ای مسلمانان که مبط مجتبی قاسم  
برآمد از درون غیمه با چشم بکا قاسم

The colophon, dated A.H. 1167, runs thus:—

بفضل الله . . . باتمام رسید . . . دیوان معلي بیان . . . متخلص  
بصیفتی رازی مسمی بمیر محمد شریف بتاریخ عرہ شهر رمضان  
المبارک بقط نصیف ضعیف محمد مسیح طالب علم در دار انصافه

شاه جهان آباد در سنه ۶ جلوس احمد شاه غازی مطابق سنه  
۱۱۶۷ هجریه مقدمه مرقوم گشت

Several seals of Amjad 'Ali Shāh and Wajid 'Ali Shāh, the late kings of Oudh, are fixed at the beginning and the end of the copy.  
Written in ordinary Nasta'liq.

No. 399.

fol. 354; lines 15; size  $8 \times 4\frac{1}{4}$ ;  $6 \times 2\frac{3}{4}$ .

دیوان آرزو

DÎWÂN-I-ÂRZÛ.

Sirāj-ud-Din 'Ali Khān, with the takhalluṣ Ârzû, the well-known author of the most famous biographical work, *Majma'-un-Nafā'is*, was born in Akbarābād in A.H. 1101 = A.D. 1689. He traced his origin, on the paternal side, to Shaykh Kamāl-ud-Din, the sister's son of Shaykh Naṣir-ud-Din Maḥmūd Chirāg-i-Dihli, while from his maternal side he claimed descent from Shaykh Muḥammad Gaus Guwāliyarī. At an early age he applied his mind to the writing of poetry; and he composed, among other works, the valuable biographical work, *Majma'-un-Nafā'is*, in A.H. 1164 = A.D. 1750. In A.H. 1132 = A.D. 1719 he came from Guwāliyar to Shāhjahānābād, where he became familiar with Anand Rām Mukhlis, who, besides other noble treatments, secured for Ârzû a respectable manṣab from the emperor. It was also here that Ârzû found a very influential patron in the person of Mu'taman-ud-Daulah Ishāq Khān Shūstari, after whose death he continued to enjoy the same favour from his patron's son, Najm-ud-Daulah, who, besides other favours, granted Ârzû a monthly allowance of one hundred and fifty rupees. After Najm-ud-Daulah's death, his younger brother, Sālār Jang, continued to patronise Ârzû, and with this benefactor the poet came to his grandfather, Shaykh Kamāl-ud-Din's house in Lucknow in Muḥarram, A.H. 1168 = A.D. 1754, and through the kind intervention of Sālār Jang, was granted a monthly allowance of three hundred from Shujā'-ud-Daulah. Ârzû died shortly after, on the 23rd of Rabī' II., A.H. 1169 = A.D. 1755. For some time his body was preserved in Lucknow, but was subsequently removed to Shāhjahānābād



and interred there. Âzâd, in his *Khazānah-i-Âmirah*, gives the following chronogram of Ârzû's death:—

خان والا شان سراج الدين علي  
شمع رونق بخش بزم گفتگو  
زد رقم آزاد مال رحلتش  
رحمت کامل بروج آرزو

Ârzû is admitted on all hands as one of the most eminent authors and poets of his age. The *diwân* he left and his *Tanbih-ul-Gâfilin*, a criticism on *Shaykh* 'Alî Hâzin, added a further popularity to his reputation. Besides the *Majma'-un-Nafâ'is* and the *diwân*, he left several works, such as:—

1. *مراج اللغة*, or glossary of the ancient poets, contains those words and phrases used by modern poets, which are omitted in the *Farhang-i-Jahângiri*, *Surûri*, *Burhân-i-Qâfi*, etc., composed in A.H. 1147 = A.D. 1734.

2. *چراغ هدايت*. A poetical glossary.

3. *عطيه كبري*. A treatise on eloquence.

4. *مرحبت عظمي*. A treatise on rhetoric.

5. *غياثان*. A commentary on Sa'di's *Gulistân*.

6. *شرح سكندر نامه*, or a commentary on Nizâmî's *Sikandar Nâmah*.

7. *شرح قصايد عرفي*, or a commentary on 'Urfî's *Qasîdahs*.

8. *غرائب اللغات*. A vocabulary of Hindî words explained in Persian.

9. *جواب اعتراضات منير*. Answers to Munîr's criticism on Qudsi's poems.

10. *شرح مختصر المعالي*. Glosses to Taftâzânî's shorter commentary on the third chapter of the *Talkhîs* on rhetoric.

11. *شرح گلکشتي مير نجات*. A commentary on Mir Najat's *Maṣnawî*, *گلکشتي*. (See No. 379.)

Ârzû himself gives an account of his own in his *Majma'-un-Nafâ'is*, fol. 43\*. See also *Khazānah-i-Âmirah*, fol. 93\*; Sprenger, *Oude Cat.*, p. 132; Gracî de Tassy, *Littérature Hindouï*, i., p. 69; Blochmann's *Â'in-i-Akbari*, pp. 25-28; Ouseley, *Biographical Notices*, p. 180.

fol. 1<sup>b</sup>. *Gāzals* in alphabetical order.

Beginning:—

ای بسمله نام تو سرلوح زبانرا  
حمد تو بود فاتحه قرآن بیان را

The initial line quoted in Sprenger is found here on fol. 10<sup>b</sup>.

fol. 340<sup>b</sup>. *Rubā'is*.

Beginning:—

عالم باغیست از شهود بیچون  
گل کرده هزار رنگ آثار شیون

Written in ordinary *Nasta'liq*.

The colophon is dated A.H. 1140; but seems to be a mistake for A.H. 1240.

No. 400.

fol. 343; lines 16; size  $9\frac{1}{4} \times 6$ ;  $7\frac{1}{4} \times 3\frac{1}{4}$ .

دیوان آذر

### DÎWÂN-I-ÂDUR.

Haji Luṭf 'Alī Beg, with the takhalluṣ *Âdur*, the author of the famous biographical work *Âtash Kadah* (composed during the years A.H. 1174–1193 = A.D. 1760–1779), was born, according to his own statement in the aforesaid work, at Isfahān in A.H. 1174 = A.D. 1760. He belonged to a noble family of the *Shāmlū* Turks, and was the cousin of Walī Muḥammad Khān Masrūr. According to several biographers, Luṭf 'Alī Beg in the beginning adopted the poetical title of *Wālīh*, and subsequently of *Nakhat*, but finally changed both the titles for *Âdur*, by which epithet he became so well known.

Muṣḥafi, fol. 11<sup>a</sup>, gives a very interesting account of the poet's adopting the title of *Âdur*. He introduces his narration with the remark that Luṭf 'Alī Beg was an exceedingly good-looking man, and that in beauty he surpassed all the inhabitants of Isfahān. Muṣḥafi then goes on to say that Luṭf 'Alī Beg at first adopted the takhalluṣ of *Mahrūm*, and it so happened that one day in a gathering he met two poets, viz., Mirzā Muḥammad Ja'far Rāhib and Āgā Muḥammad 'Āshiq, who made enquiries from Luṭf 'Alī about his poetical title. To this

Luṭf 'Alī replied that his takhalluṣ was محروم, Maḥrūm or "Disappointed," and in return asked from Âḡâ Muḥammad about his poetical surname, who responded that he composed verses under the takhalluṣ عاشق, 'Ashiq or "Lover." Maḥrūm then asked Rāhib about his takhalluṣ, to which the latter replied that he chose the epithet محروم عاشق, Bandah-i-'Ashiq-i-Maḥrūm or "The Slave of a Disappointed Lover." This witty reply of Rāhib caused a great laughter in the whole assembly, and Luṭf 'Alī, taking it ill, left the assembly in rage, and from that day, says Muṣṣaffī, Luṭf 'Alī changed his takhalluṣ to Âḡur. He also composed a Yūsuf Zalikhā in A.H. 1176 = A.D. 1762.

Muṣṣaffī, who composed his taḍkirah in A.H. 1199, speaks of Âḡur in the present tense, and says that the poet was then of about sixty years of age.

For references to his life and works see: *Makhzan-ul-Ġarā'ib*, fol. 81; *Ṣuḥuf-i-Ibrāhīm*, fol. 39<sup>b</sup>; *Riyād-ush-Shu'arā*, fol. 48<sup>a</sup>; *Natā'ij-ul-Afkār*, p. 57. See also Rieu, i., p. 375; *Ethé*, Bodl. Lib. Cat., No. 384, etc.; *Ethé*, India Office Lib. Cat., No. 693, etc.; Sprenger, *Oude Cat.*, p. 161, etc.; Bland, in the *Journal of the Royal Asiatic Society*, vii., p. 345; W. Pertsch, *Berlin Cat.*, p. 624, etc.

#### Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs, without alphabetical order.

Beginning:—

دریغا که با خود ندیدم مصاحب  
رفیق منافی موافق الیسی مناسب

fol. 112<sup>b</sup>. Ġazals, in alphabetical order.

Beginning:—

دور از تو جان بیرون دشوار بود یارا  
گر بیتو زنده ماندیم معذور دار مارا

fol. 155<sup>b</sup>. Maṣnawīs.

Beginning:—

بشتوید ای معشر آزادگان  
این حکایت از دل از کف دادگان

fol. 163<sup>b</sup>. Rubā'īs.

Beginning:—

دور از بشی در اثر زاریها (sic)  
دیدم ز تو در خواب بسی یاریها



fol. 173<sup>b</sup>. Another series of Qasīdahs.

Beginning:—

ز آمد و رفت روز و شب بجهان  
باز آمد بهار و رفت خزان

fol. 243<sup>b</sup>. Another series of Gāzals in alphabetical order.

Beginning:—

بود که در گذردند از گناهکاری ما  
که بیش از گنه مامست شرمساری ما

fol. 336<sup>b</sup>. Rubā'is.

Beginning:—

آن یار که کرده ام باو یاریها  
وان دوست که دیده ام ازو خواریها

Some folios are misplaced in the middle portion of the copy. The right order should be 157, 160-163, 165, 158, 159, 166.

The colophon runs thus:—

بموجب امر حضرت بندگان میر صاحب معالی مناقب . . .  
امیر این الا میر این الا میر حضرت میر صاحب میر مراد علی  
خان . . . دعا گو نور محمد دیوان رفیق را باتمام رسانید— بتاریخ  
۷ ماه صفر سنه ۱۲۱۸

Written in fair Nasta'liq, with a beautifully illuminated double-page 'unwān.

#### No. 401.

fol. 118; lines 13; size 8 × 5; 6½ × 3½.

دیوان مشتاق

#### DÎWÂN-I-MUSHTÂQ.

Mir Sayyid 'Alī, with the takhalluṣ *Mushtâq*, was a Husayni Sayyid of Isfahān, and an intimate friend of Luṭf 'Alī Khān Âḍur, who collected

Muḥtāḡ's diwān after his death. See Ataṣh Kadah, p. 536; Riyāḍ-ush-Shu'arā, fol. 404<sup>a</sup>; Rieu, p. 813<sup>b</sup>.

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

مضوان ز دیرم بکعبه زاهد که بوده از کف دل من الجا  
بناله مطرب بعشوه ساقی بضده ساعر بگریه مینا

fol. 94<sup>a</sup>. Rubā'is.

Beginning:—

ای رشته بندگیست در گردن ما  
هم از تو بود روی تو آوردن ما

fol. 97<sup>b</sup>. Tarjī'-bands.

Beginning:—

من کیستم از غم کمندی  
در حلقه زلف پایبندی

fol. 109<sup>b</sup>. Qaṣīdahs.

Beginning:—

ممثل افروز جهان باز در ایوان حمل  
علم شمعشعه افراخت زرین مشعل

Written in fair Nasta'liq.

Not dated, apparently 19th century.

# No. 402.

fol. 610; lines 15; size 8 × 5; 5 × 3.

کلیات حزین

## KULLIYÂT-I-HAZÎN.

The complete poetical works of Ḥazîn.

Shaykh Muhammad, popularly called 'Alî, and with the poetical *nom de plume*, Ḥazîn, was one of the most accomplished writers of the

later period. He was the son of Shaykh Abū Ṭālib Gilānī, and was born in Isfahān, Rabi' II., A.H. 1103 = A.D. 1691. Ḥazīn traced his descent from Shaykh Zāhid Gilānī, the spiritual guide of the celebrated Shaykh Ṣafī-ud-Dīn Ardabīlī.

In the preface to his commentary on his قصیده لامیه the poet designates himself thus:—

ابو المعالي محمد المشتهر بعلي ابن ابي طالب بن عبد الله بن  
جمال الدين علي الزاهدي الجيلاني

Born of a learned and highly respectable family and himself a scholar of vast learning, Ḥazīn commanded the respect of kings and nobles. It is said, in the *Mir'āt-i-Āftāb Numā* and *Nishār-i-'Ishq*, that Shāh Ṭahmāsp, son of Sultān Ḥusayn, repeatedly went to visit the poet in his own house. He received his early education from his father, and later on learnt Muhammadan Law, Jurisprudence, Logic, Mathematics, Sciences, and other subjects from several specialists of Isfahān and Shirāz, among whom some of his biographers name his uncle, Shaykh Ibrāhīm Jilānī, the celebrated Mullā Bāqir Majlisī (who is said to have been closely related to Ḥazīn), Mīr Muḥammad Masīh of Persia, and others. Being conscious of the wonderful genius of Ḥazīn, his father intended to educate the boy in all the branches of Muhammadan literature; but the future poet, while still a mere child, showed a marked inclination for poetry, and in spite of his father's prudent precepts directed his attention towards versification, and composed poems, concealing them from his father.

It is said that at the age of seven Ḥazīn composed a *Ġazal* in answer to Shaukat Bukhārī, and another when he was nine years old in answer to Ṭāhir Wahīd, who praised the composition highly. One day several poets, gathered in Ḥazīn's father's house, happened to be extolling the poetical genius of Ḥazīn. In the course of conversation they began to praise Muḥtashim Kāshī (d. A.H. 996 = A.D. 1587), and one of them cited the following beautiful maṭla' of this eminent poet:—

ای گردن بلند قدان در کمند تو  
رعنای آفریدد قد بلند تو

Mawlānā Ḥasan, who was present in that assembly, asked Ḥazīn to compose a maṭla' in answer to that of Muḥtashim, and the boy poet spontaneously extemporized thus:—

صید از حرم کشد خم جعد بلند تو  
فریاد از تظاول مشکین کمند تو



His father and the whole assembly were amazed at the wonderful skill of the boy, and Maulânâ Hasan, in his enthusiasm, kissed the forehead of the boy poet. Muṣṣafī, quoting from Ḥazīn, says that from that day Ḥazīn obtained his father's permission to compose poetry.

In his early years Ḥazīn travelled all over Persia, and in A.H. 1143 = A.D. 1730, after performing a pilgrimage to the holy city of Mecca, he came to Lār. Here Ḥazīn had hardly passed a couple of months when a number of the citizens, at the instigation of Mirzâ Bāqir Kalāntar, killed Wālī Muḥammad Khān Shāmlū, who at this time was sent here as governor by Nādir Shāh. The murderers, who had rebelled against Nādir, became acquainted with Ḥazīn and divulged the story. In the meantime Muḥammad Khān Balūch, who was sent with a large army to invade Jahram, جهرم, hearing the news of Wālī Muḥammad's fate, hastened to Lār. The rebels, on hearing of Muḥammad Khān's arrival, tried to escape from the city, but were arrested and most of them killed on the spot. Ḥazīn, who was found in the company of the conspirators, being suspected as an accomplice, was subjected to various tortures and ill-treatment. To avoid these hardships the poet fled to Kirmān, and was on the point of leaving that place for Ardabīl, when the governor of Kirmān, through the help of one of Wālī Muḥammad's servants, sent the intimation of Ḥazīn's presence in Kirmān to Muḥammad Taqī Khān Mashhādī, the Beglerbegi of the Province. Taqī Khān was about to proceed against Ḥazīn as a criminal, when, to the good luck of the poet, 'Alī Qulī Khān Wālīh Dāgīstānī, the well-known author of the famous biographical work *Riyāḍ-ush-Shu'arā*, (on whose account the present biographical notice of the poet is for the greater part based, and who at this juncture was staying here waiting for a ship to India), received information of Ḥazīn's perilous situation. The aforesaid Beglerbegi was an intimate friend of Wālīh, and the latter, a fellow-citizen of Ḥazīn, being anxious for the poet, liberated him from the hand of the Beglerbegi. Wālīh and Ḥazīn then came together to Bandar-i-'Abbās, where they received hospitable treatment from Mirzā Ismā'īl, the governor of the port. Leaving Ḥazīn with the aforesaid Mirzā, Wālīh set out for India. Ḥazīn was still suspected as a criminal, and finding his position unsafe in any part of Persia, he at last embarked for India, never to return to his beloved motherland. He landed here ten days after his friend Wālīh's arrival. According to the author of the *Mir'at-i-Āftāb-Numā*, Ḥazīn came to India in A.H. 1146 = A.D. 1733, while the author of the *Nishtar-i-'Ishq* says that Ḥazīn, after leaving the Persian port, reached Bhakar, and then by the way of Multān and Lahore, reached Shāhjahānābād in A.H. 1147 = A.D. 1734. Both the friends, Wālīh and Ḥazīn, continued to live in the imperial city of Delhi, and, on one occasion, the latter went to Lahore. At this time Nādir, with his powerful

army, invaded India, and Ḥazīn, finding his position unsafe in Lahore, hastened back to the imperial city, and secluded himself in the house of Wālih. After Nādir's withdrawal from India, Ḥazīn again went to Lahore, where, this time, he incurred the displeasure of Zakariyā Khān Dilāwar Jang, the Šūbahdār of Lahore, who became an enemy to the poet; but Wālih, coming to know of his friend's dangerous position, wrote to Husayn Quli Khān, who had been sent as an ambassador to Nādir Shāh and was at this time returning from his mission, to take care of Ḥazīn, and bring him safely to Shāhjahānābād. Ḥazīn's vast reputation as a poet had already spread abroad over distant countries, and in the imperial city he received the warm favours of the king, and was highly respected by the nobles and chiefs of the imperial throne. It is said that Nawwāb 'Umdat-ul-Mulk Amīr Khān, who adopted the poetical title of Anjām, secured for the poet, from the king, a Jāgir of forty thousand rupees, near Akbarābād, and that the king also on one occasion awarded the poet a sum of five lakhs through the said 'Umdat-ul-Mulk. It is related in some tadkirahs that the emperor, Muḥammad Shāh, once requested Ḥazīn to come to him and to delight him with some of his beautiful compositions, and that the poet turned a deaf ear to the imperial order. The emperor, it is said, then personally went to Ḥazīn's house, but the poet, hearing the news of the emperor's arrival, stealthily left the place on the pretence of visiting the sacred tomb of Khwājah Bakhtiyār Kākī, and thus avoided the meeting. Being proud of his affluence and ability, Ḥazīn, remark some of his biographers, began to look down on the Amīrs and nobles, and commenced, says his friend Wālih, as the poet's nature was, to write satires against the citizens, and did not even spare the king and his nobles. In spite of his friend Wālih's advice, Ḥazīn continued his satirical writings, till, says Wālih, the poet lost all esteem in the eyes of the public. Wālih, seeing that his counsel was of no use to Ḥazīn, and having consideration for the responsible office he held under the emperor and the high public esteem, had at last, to his deep regret, to give up his friendship with Ḥazīn, and cut off all communication with the poet, with whom he had been intimately associated for so long a time and whom he had saved from so many persecutions. Ḥazīn then began to criticise the eminent poets of the imperial court, and wrote satires against many of them, such as Sirāj-ud-Dīn 'Alī Khān Ārzū, the author of the famous Persian biographical work, *Majma'-un-Nafā'is*, Mīr Muḥammad Afzal Šābit, and others. In revenge Ārzū wrote the *تنبيه الغافلين*, *Tanbih-ul-Gāfilīn*, or, "A Warning to the Careless," in which he collected a large number of frail verses from Ḥazīn's *diwān*, and criticisingly pointed out mistakes therein. Another friend of Ḥazīn's, the learned Āzād Balgrāmī, in his *Khazānah-i-Āmirah*, tried to defend the poet by writing a refutation to Ārzū's criticisms.



Again, one day a friend of the eminent poet, Muḥammad Afīl Sābit, read a verse of Sābit's to Ḥazīn, who remarked that the verse was the composition of another poet and that Sābit had stolen it. Sābit's son, Muḥammad 'Azīm Šabāt, seeing his father thus insulted, collected in a few days about five hundred verses from Ḥazīn's diwān, and gave out that they were all stolen by Ḥazīn from other poets. Ḥazīn also wrote satires against the people of Kashmīr, who revenged themselves by inducing Mullā Šāfi' and other Kashmīrian poets to write satires against Ḥazīn. He was thus disgraced before the public, and had made himself enemies all around him. He had offended the king, wounded the feelings of the nobles and chiefs, and had affronted the favourite poets of the court. Finding himself in a dangerous situation and entirely defenceless, Ḥazīn had to quit the imperial city. He came to Akbarābād, which place he shortly afterwards left for Benares. At the request of his pupil, Rājā Rām Narāyan, the Nāẓim of 'Azīmābād (Patna), Ḥazīn once came to Azīmābād, but shortly after returned to Benares, where he spent his last days, which place he loved so much and to which he refers thus:—

از بنارس نروم معبد عام است اینجا  
هر برهن بچه لجهمن و رام است اینجا

Ḥazīn died here a peaceful death in A.H. 1180 = A.D. 1766, and was buried in the tomb he had himself built only a few years before his death. The place where this great author lies buried is known as Faṭīmān, and the following lines of his own, engraved by himself, can still be seen:—

زبان دان مصبت بوده ام دیگر نمیدانم  
همیندانم که گوی از دوست پیغمی شنید اینجا  
حزین از پای ره پیمای بسی مرگشتگی دیدم  
مر شوریده بر بالین آسایش رسید اینجا

The following note on the margin of Wālih's *Riyāq-ush-Shu'arā*, fol. 111<sup>b</sup>, describes thus the poet's death:—

شیخ محمد علی حزین در بلد بنارس دهم جمادی الاول شب  
پنجمه نصف شب سنه ۱۱۸۰ هجری رحلت فرمود و طرف جنوب  
شهر مسطور در باغ که در آنجا تبرکات حضرات صلوٰه الله علیهم  
شخصی بنا نهاده گذاشته است و آنرا پنجه شاه میگویند وقت



دو پامس روز بر آمده مد فون شدند — عزیزی در وطن بلگرام تاریخ  
 صوری و معنوی در مصراع یافته —  
 — یک هزار و یکصد و هشتاد سال —

Dr. Ethé, in his Ind. Office Lib. Cat., No. 1712, places the poet's death on the 13th Jumādā, A.H. 1180. Besides being an accomplished author and an eminent Persian poet, Ḥazīn was a good Arabic scholar, and his Arabic Qasīdahs are to be found in copies of his Kulliyāt. He was also well skilled in calligraphy, and wrote a beautiful *Shikastah* hand. He wrote four diwāns, the last of which he completed in A.H. 1155 = A.D. 1742. Complete copies of his Kulliyāt are mentioned in Ethé, Bodl. Lib. Cat., No. 1184; Sprenger, p. 425. Among his other prose treatises may be mentioned the *تذکرة الاحوال*, or the autobiography of the poet, which he wrote in A.H. 1154 = A.D. 1741. An English translation of this work was published by F. C. Balfour, London, 1830, and the Persian text by the same, London, 1831. His poetical works, with this autobiography, were lithographed under the title of the Kulliyāt-i-Ḥazīn, in Lucknow, A.H. 1293; and the *واقعات ایران و هند*, or the accounts of the warlike expeditions of Persian kings against India, from A.H. 1134–1154 = A.D. 1722–1741; that is, down to Aḥmad Shāh Abdālī. See W. Pertsch, Berlin Cat., p. 54, No. 11, and Ethé, Ind. Office Lib. Cat., No. 1714. His other Maṣnawīs are: *غراباب* and *فرهنگ نامه*, مطبع الانظار. See Ethé, Bodl. Lib. Cat., No. 1185, where the seven Maṣnawīs of the poet are mentioned. See also Sprenger, Oude Cat., *loc. cit.*

For notices on the poet's life see: *Riyāḍ-ush-Shu'arā*, fol. 111<sup>b</sup>; *Majma'-un-Nafā'is*, vol. i., fol. 123<sup>a</sup>; *Mushaffi*, fol. 23<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 209; *Nishtar-i-Ishq*, fol. 545; *Majma'-ul-Fuṣṣahā*, p. 94; *Natā'ij-ul-Afkār*, p. 132, etc.

#### Contents:—

fol. 1<sup>b</sup>. *Ġazals* in alphabetical order, preceded by a prose preface which begins thus:—

افتتاح نامه نام آوران گیهان خدیو سخن و مشتاق ابواب  
 فیوضات الخ

Beginning of the *Ġazal*:—

درین دریای بی پایان درین طوفان شور افزا  
 دل افگندیم بسم الله میجرها و مرصها

fol. 409<sup>b</sup>. Qaṣīdahs, without any alphabetical order, preceded by a prose preface.

Beginning:—

انت الظاهر فليس فوقك شيء الخ

fol. 410<sup>b</sup>. Beginning of the first Qaṣīdah:—

غير نفي غيرت يكتاي لي همتامتي  
نقش لا در چشم و حدت بین من آلاستی

fol. 481<sup>a</sup>. Preface to the Maṣnawī صفر دل, Saḡfir-i-Dil.

Beginning:—

له الصد في الآخرة و الأولي و السلام علي سيدنا المصطفى

الخ

The Maṣnawī begins thus:—

ثناهای شایسته دلدار را  
مپاس فراوان ز ما یار را

fol. 502<sup>a</sup>. چمن و الجمن. Another Maṣnawī.

Beginning:—

بنام آنکه آذر را چمن ساخت

fol. 513<sup>a</sup>. مشنوی تذکرة العاشقین. Prologue and epilogue of the Taḍkirat-ul-Āshiqīn.

Beginning:—

ساقی زمی موعده الخ

fol. 521<sup>b</sup>. Rubā'is, in alphabetical order.

Beginning:—

ای چشم و چراغ دل غمیده ما  
در راه تو خاک شد دل و دیده ما

fol. 570<sup>a</sup>. Muḡaṭṭa'āt.

Beginning:—

ایا حسن القیت حبک منقدي  
ولو بذلوب الخلق كنت محاسبا

fol. 586<sup>a</sup>. متفرقات غزلیات.

Beginning:—

حق تعلیم دارم خوش قدان بوستانی را  
که مرو از مصرع من یاد میگیرد روانی را

Written in fair Nasta'liq, on various coloured papers.

Dated, 1258 Fasli.

### No. 403.

fol. 402; lines 13; size  $11 \times 6\frac{1}{2}$ ;  $6\frac{3}{4} \times 4\frac{1}{4}$ .

دیوان حزین

### DÎWÂN-I-HAZÎN.

A collection of Hazin's Gazals and some miscellaneous poems.

fol. 1<sup>b</sup>. Gazals in alphabetical order.

Beginning:—

درین دریای بی پایان درین طوفان شور افزا الک

fol. 368<sup>b</sup>. متفرقات.

Beginning:—

حق تعلیم دارم خوش قدان بوستانی را الک

Some folios are missing towards the end.

A note on fol. 367<sup>b</sup> says that this copy was written by one, کمانیل,  
at 'Azimâbâd, during the reign of Shâh 'Âlam Bahâdur Shâh.

Written in a fair Nasta'liq.



## No. 404.

fol. 292; lines 16; size  $11\frac{1}{4} \times 7$ ;  $8\frac{1}{4} \times 4\frac{1}{4}$ .

The same.

Another copy of Ḥazīn's diwān.

Beginning as above.

The *مستخرجات* begins on fol. 276<sup>b</sup>.

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

## No. 405.

fol. 67; lines 19; size  $12 \times 8$ ;  $9 \times 3\frac{1}{4}$ .

قصاید علی حزین

## QASÂ'ID-I-'ALÎ ḤAZÎN.

A collection of Ḥazīn's Qasîdahs, arranged in alphabetical order.  
Beginning on fol. 1<sup>b</sup>:—

غیر نثری غیرت یکتای بی همتامستی الخ

The last Qasîdah is *در هجو کشمیری*.

Beginning:—

کس ندیده بوطن مردن کشمیری را  
بجهان چون صف موراند دروان دانه طلب

Written in a rough Nasta'liq.

Not dated, apparently 19th century.

## No. 406.

fol. 74; lines 15; size  $9\frac{1}{4} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

The same.

Another copy of Ḥazin's Qaṣīdahs with some Qit'ahs.  
Beginning as above.

The Qit'ahs begin on fol. 59<sup>a</sup>:—

ای صاحبی که از اثر دلگ و بوی تو  
خون کرمه در جگر گلستان کنم

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

## No. 407.

fol. 324; lines 13; size  $8\frac{1}{4} \times 5$ ;  $6\frac{1}{4} \times 4$ .

تذکرۃ المعاصرین

## TADKIRAT-UL-MU'ÂŞIRÎN.

A very valuable copy of the biographical notices of ninety-nine contemporary poets of Persia, compiled in A.H. 1165 = A.D. 1752, with some prose and poetical treatises, written two years before his death.

Beginning:—

تعالی الله حمد بیچولی که اوراق پریشان مجموعه کون و مکان  
را برشته ایجاد شیوازه بسته الن

fol. 80<sup>b</sup>. رساله در حقیقت نفس و تجرد. Beginning with a Rubā'ī:—

نی عقل بکنه لایزال تو رسد الن

Beginning of the Risālah:—

انا جیک یا قدوس و یا یاری المشوس نور قلوبنا الن

fol. 93<sup>b</sup>. *رساله اوزان شرعي*. On the weight of coins and legal measures.

Beginning:—

الصد لله رب العالمين حمدا كثيرا الخ

fol. 98<sup>a</sup>. Another prose treatise, entitled *مسئله حدود و قدم*.

Beginning:—

الصد لله علي الآيه و نشكره علي نعمائه الخ

fol. 105<sup>b</sup>. *جواب رقعات شيخ حسن مرعوم*.

Beginning:—

صاحب والا مقام سلاله الكرام سلامت الخ

fol. 110<sup>b</sup>. Prologue to the *diwān*.

Beginning:—

افتتاح نامه نام آوران الخ

fol. 114<sup>a</sup>. Epilogue to the *diwān*.

Beginning:—

هان اي دانش شكوفان ديده ور الخ

fol. 120<sup>b</sup>. *رساله در خواص الصيوان*, also called *رساله صيده*, on zoology.

Beginning:—

سپاس بي قياسي كه مدارك او هام الخ

fol. 165<sup>b</sup>. *رساله فرسنامه*, on farriery.

Beginning:—

سواران مضمار بندگي و سرافكندگي را الخ

fol. 205<sup>b</sup>. *شرح قصيده لاميه*, Persian commentary on his own *قصيده لاميه*, which he composed in praise of 'Alī.

Beginning:—

لسان حال و ترجمان مقال بسپاس بلاغت اسامس الخ



At the end of the commentary on the قصيدۀ لاميه runs the following colophon, dated A.H. 1178:—

تمت التصيدۀ اللاميه المباركة العبد المثناق الي ربه الغني  
جمال الدين محمد المشتهر بعلي ابن ابي طالب بن عبد الله بن  
جمال الدين علي الزاهدي الجيلاني . . . يقط العبد المحتاج الراجي  
. . . بركت الله في سنة ١١٧٨ هجري

رساله معاد. fol. 271<sup>b</sup>.

Beginning:—

بسم الله الرحمن الرحيم و به نستعين و له الصمد في الآخرة  
والاولي الخ

The colophon here is dated 19th Rajab, A.H. 1178. The رساله معاد is followed by a treatise explaining the meaning of the verse—

من يصبي العظام وهي رميم

The treatise is introduced by the following heading which fully explains the subject of the work:—

در جواب سوال سايلي كه بمعاد همين جسم دنيوي بآيه قال  
من يصبي العظام وهي رميم و قول خواجه نصير در مسئله خرق  
و التيام افلاك و اينكه اجزاي اصليه باقي خواهند بود و جسم و  
معاد ازان خواهد بود استدلال كرده بود نوشته اند—

It begins thus on fol. 245<sup>a</sup>:—

كسانيكه سرمائۀ حصول معارف حقيقيه علي ماهي عليه  
الخ

fol. 249<sup>b</sup>. بدیعة الودیعة or, as in Ethé, Bodl. Lib. Cat., Nos. 1184 and 1185, وديعة البدیعة. A Maṣnawī poem in imitation of Sanā'is Ḥadiqah.

Beginning:—

كلما في الوجود ليس سواه الخ

The colophon is dated 19th Rabi' II., A.H. 1178.

fol. 302<sup>b</sup>. صفير دل. A Maṣnawī in imitation of Sa'di's Bāstān; with a preface beginning:—

له الصمد في الآخرة و الأولي و السلم علي سيدنا المصطفى  
غيره الوري الخ

The poem begins thus on fol 303<sup>a</sup>:—

نناهاي شايسته دلدار را  
سپاس فراوان ز ما يار را

The تذكرة المعاصرين is mentioned in Rieu, i., p. 372; W. Pertsch, Berl. Cat., p. 621; Bland, in Journal of the Royal Asiatic Society, ix., p. 147; Gracín de Ta-sy Memoire sur la religion musulmane, p. 112; Sprenger, p. 135; Ethé, Ind. Office Lib. Cat., Nos. 678 and 679.

#### No. 408.

fol. 59; lines 14; size  $9 \times 5\frac{3}{4}$ ;  $6 \times 3\frac{3}{4}$ .

The same.

Another copy of Ḥazín's Tadkirat-ul-Mu'asirín.

Beginning as above.

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

#### No. 409.

fol. 70; lines 15; size  $10 \times 6\frac{1}{4}$ ;  $8 \times 4$ .

فرسنامه حزين

A copy of Ḥazín's Faras Namah.

Beginning as usual.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

## No. 410.

fol. 67; lines 16-19; size  $10\frac{1}{2} \times 6$ ;  $8 \times 4$ .

## شرح قصیدہ لامیہ

A copy of Hāzin's commentary on his قصیدہ لامیہ. Written seven years before his death.

Beginning:—

لسان حال و ترجمان مقال الخ

The original folios have been placed in new margins.

The colophon is dated Safar, A.H. 1173.

Written in ordinary Nasta'liq.

## No. 411.

fol. 151; lines 12; size  $9 \times 5\frac{3}{4}$ ;  $7 \times 4$ .

## کلیات فقیر

## KULLIYÂT-I-FAQÎR.

The poetical works of Faqîr.

Mir Shams-ud-Din 'Abbâsi, who adopted the titles of Faqîr as well as of Maftûn, traced his origin on the paternal side to the prophet's uncle, 'Abbâs bin 'Abd-ul-Muttalib, and is therefore called 'Abbâsi. He was born in Shâh Jahânâbâd, A.H. 1115 = A.D. 1703, and was one of the most accomplished Persian scholars of India. The author of the *Khulâsat-ul-Afkâr*, an intimate friend of Faqîr, remarks that no Indian scholar can reach the ability of Faydî and Shams-ud-Din Faqîr. At the age of twenty-five he travelled to the Deccan, and after staying there for five years returned with Qizilbâsh Khân Umid to Shâh Jahânâbâd. The author of the *Gul-i-Ra'nâ*, fol. 225\*, who commenced the work in A.H. 1181 = A.D. 1767, and completed it in A.H. 1182 = A.D. 1768, while speaking of the poet in the present tense, says that on the 6th of Muharram, A.H. 1181 = A.D. 1767, Faqîr set out for a



pilgrimage to Mecca, and that on the 26th of that month he wrote a letter to Gulâm 'Alî Âzâd (d. A.H. 1200) intimating his (Faqr's) safe arrival at the port of Surat. So we cannot agree with Dr. Ethé (Ind. Office Lib. Cat., No. 1710), who places the poet's death in A.H. 1180 or A.H. 1181 = A.D. 1766 or 1767. The author of the *Nishtar-i-Ishq*, fol. 1389, says that in A.H. 1181 = A.D. 1767, Faqr set out for a pilgrimage to Mecca and reached Aurangâbâd, where he stayed for one week, and then travelling via Surat reached the holy city of Mecca. After staying here for two years the poet embarked for India, and after passing the port of Basrah perished by shipwreck. The date of this incident, as given by the author of the said *Nishtar-i-Ishq*, is A.H. 1183 = A.D. 1769, and in support of this date the said author says that Gulâm 'Alî Âzâd, an intimate friend of Faqr, composed the following chronogram:—

رفت از عالم مشغوری شیرین های  
خوابیده بفاک شاعری رنگین های  
آزاد نوشت مصرعه تاریش  
گو آه فقیر میر شمس الدین های

For his life: see *Gul-i-Ra'nâ*, fol. 226\*; *Khazânah-i-'Amirah*, fol. 284\*; *Nishtar-i-Ishq*, fol. 1387; *Riyâd-ush-Shu'arâ*, fol. 314\*; *Khulâsat-ul-Afkâr*, fol. 141\*; *Makhazan-ul-Garâ'ib*, fol. 657, etc.

Contents:—

fol. 1<sup>b</sup>. *Ghazals* in alphabetical order.

Beginning:—

ای در طلب نام تو آواره نشانها  
کم کرده ره معنی و صف تو بیانها

fol. 99<sup>a</sup>. *Rubâ'is*.

Beginning:—

اسم الله که هست سرمایه جان  
جمع است درو تمام اسمای جهان

fol. 105<sup>b</sup>.

مشغولی در تعریف دولتخانه نواب امیر الامرا ساداتان

بهادر—

Beginning:—

دگر بر روی طبع نکته پرداز  
دری گردیده از فیض سخن باز

fol. 110<sup>b</sup>. تصویر مصیبت. The love story of Rām Chānd, the son of a Betel-seller.

Beginning:—

خداوندا دلی ده شعله صانم  
که از سوزش فتد آتش بچانم

fol. 146<sup>b</sup>. مثنوی در واقعهٔ چانسوز کربلا.

Beginning:—

باز از ماه محرم در جهان  
تازه شد داغ مصیبت دوستان

Besides the above Maḡnawī, the poet left also several other Maḡnawī poems, *e.g.*:—

واله و سلطان (see below).

شمس الضعی (see below).

دَر مکنون. The story of the daughter of Qaysar-i-Rām, ملیکه or and the Imām Ḥasan 'Askari, composed in A.H. 1169 = A.D. 1755. See Ethé, Ind. Office Lib. Cat., No. 1710.

تحفة الشباب; or, the Present of Youth. Composed in A.H. 1143 = A.D. 1730. See Ethé, Ind. Office Lib. Cat. *ib.*, and Sprenger, p. 396.

He also left several prose treatises on prosody, rhetorical art, metres, rhyme and tropical figures, *e.g.* وافیة فی علم العروض و القافیة; خلاصة البدیعی, etc.

Copies of his poetical works are mentioned in Sprenger, pp. 395 and 396; Ethé, Ind. Office Lib. Cat., No. 1710.

Written in bold Nasta'liq.

Not dated, apparently 18th century.

## No. 412.

fol. 136; lines 15; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

دیوان فقیر

## DÎWÂN-I-FAQÎR.

A collection of Shams-ud-Din Faqîr's poetical works.fol. 1<sup>b</sup>. Beginning of the Gazals, in alphabetical order:—

ای در طلب نام تو آواره نشانه‌ها

fol. 108<sup>a</sup>. Rubâ'is.

Beginning:—

اسم الله که هست سرمایه جان

The copy ends with some Tarjî'-bands, Qit'ahs and the Maṣnawî

در تعریف دو لبتائه نواب ساداتان

Written in ordinary Nasta'liq.

Dated A.H. 1241.

## No. 413.

fol. 96; lines 17; size  $8 \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3$ .

واله و سلطان

## WÂLIH-WA-SULTÂN.

The love-story of the poet Wâlih, the author of the famous work Riyâd-ush-Shu'arâ, with his cousin Khadijah, daughter of Hasan 'Alî Khân, composed in A.H. 1160 = A.D. 1747, for which the poet gives two chronograms in fol. 94<sup>b</sup>, viz. شخص معنی and نظم منبع.

By the same Shams-ud-Dîn Faqîr.

Beginning:—

ای واله حسن دلکش جان

عشق تو بهر دو کون سلطان



Written in a careless Nasta'liq.

Not dated, apparently 19th century.

The copy bears the signature of Mr. Blochmann, dated 1870.

No. 414.

fol. 272; lines 15; size  $8 \times 5$ ;  $6 \times 3$ .

شمس الضاحي

SHÂMS-UD-DUHÂ.

Another Maṣnawī by Shams-ud-Dīn Faqir, in praise of the Imāms, composed in A.H. 1173.

Beginning as in Sprenger, p. 395:—

ای بنامت زبان سحر طراز  
نطق را داده مایه اعجاز

Written in careless Nasta'liq.

Not dated, apparently 19th century.

No. 415.

fol. 233; lines (centre col.) 12; (margl. col.) 24;  
size  $9 \times 6\frac{3}{4}$ ;  $5 \times 3\frac{1}{2}$ .

دیوان عاشق

DÎWÂN-I-ÂSHIQ.

Âqâ Muḥammad, with the takhalluṣ 'Âshiq, was a native of Isfahān. Though a man of humble origin 'Âshiq possessed poetical genius, and composed elegant verses. The celebrated Âḍur was an intimate friend of 'Âshiq, and speaks of the poet in laudable terms. According to the

same biographer, 'Āshiq died in A.H. 1181 = A.D. 1767. (See 'Atash Kadah, p. 523.)

Two copies of the diwān are mentioned in Rieu Suppl., Nos. 340 and 341, and one in W. Pertsch, Berl. No. 948.

Beginning with Qasīdahs, as in Rieu Suppl., *ib.* :—

درین خرابه پر از غم که نیست جای سرور  
خوش آنکه پیش نگیرد بجز طریق عبور

fol. 29<sup>b</sup>. *Gazals*, in alphabetical order.

Beginning in the margin :—

زهی مثالی که چون جمالت نبسته نشی زمانه زیبا  
بصده شیرین بیدله شکر بغمزه لیلی بعشوه سلمی

fol. 202<sup>a</sup>. *Rubā'is*.

Beginning :—

زاهد بهیوس که خلد در بکشايد  
عابد گوید که قرب حق می باید

fol. 219<sup>b</sup>. *Chronograms*, the dates of which range from A.H. 1143 to A.H. 1180.

Beginning :—

شد میرزا مصد از این جهان پر غم  
کز دور زندگانی بگذشت نوبت او

Written in ordinary *Nasta'liq*.

Dated A.H. 1238.

### No. 416.

fol. 345; lines 11; size 9 × 5½; 6¼ × 3¾.

کلیات فوقی

### KULLIYÂT-I-FAUQÎ.

Mollâ Fauq-ud-Dîn Aḥmad, with the takhalluṣ Fauqî, was a native of Yazd. His diwān is full of obscene poems, which the poet wrote, as

he says in his preface, because he found they suited the public taste of his day. The author of the *Khulāṣat-ul-Afkār*, fol. 140<sup>a</sup>, who in A.H. 1187 = A.D. 1773, received a copy of Fauqi's diwān consisting of about eight thousand verses, while supporting the above statement remarks that in the beginning Fauqi, like other poets, composed poems in praise of his contemporaries, but finding that such poems did not suit the age, he destroyed all his poems, amounting to ten or twelve thousand lines, and began to write obscene and indecent poetry. He also came to India, but finding that his merit was not much appreciated here, he returned to his native land.

## Contents:—

fol. 1<sup>b</sup>. Preface.

Beginning as in Rieu Supplt., No. 266, iv.:—

بعد از حمد خداوند جهان و نعت پیغمبر آخر الزمان الخ

The preface is in praise of the Malāmiyyah sect.

fol. 9<sup>b</sup>. Farhād-wa-Shīrīn.

Beginning:—

مثنیٰ تر تیزک بستان فکر است

مثنیٰ طوطی هندوستان فکر است

Comp. Rieu Supplt., *ib*.

fol. 57<sup>b</sup>. مثنیٰ نامه.

Beginning:—

دگر بندگان بهار آمدند

بصد خوی و عیش یار آمدند

fol. 78<sup>b</sup>. Qasīdahs.

Beginning:—

گر دو روزی در جهانست استقامت داده اند

از برای طاعتیدن ذوق خدمت داده اند

fol. 153<sup>b</sup>. Tarkīb-bands.

Beginning:—

فوقی از روزگار دین بصدرا الخ

fol. 159<sup>b</sup>. Tarjīḥ-bands.

Beginning:—

مائیم مرید میکشانرا الخ



fol. 165<sup>b</sup>. Ġazals, in alphabetical order.

Beginning:—

امشب که داد جلوه فلک بارگاه را ان

fol. 263<sup>b</sup>. Rubā'is.

Beginning:—

آلم که ز خانه خدا می آیم  
وز طوف حریم مصطفی می آیم

fol. 270<sup>b</sup>. Ornate prose and Inghās; too indecent to quote.

The latter portion of this section is divided into thirty-two parts, each of which is called *نغمه*.

A splendid copy, written in beautiful Nasta'liq, within gold-ruled borders, with a double-page 'unwān in the beginning and richly illuminated frontispieces.

Not dated, apparently 19th century.

#### No. 417.

fol. 11; lines 4; size  $7 \times 4$ ;  $4\frac{3}{4} \times 2\frac{1}{2}$ .

قصیدۀ طوفان

#### QAṢĪDAH-I-ṬUFÂN.

A very beautiful copy of a Qaṣīdah by Ṭufân.

Mirzâ Ṭayyib, with the takhalluṣ Ṭufân, was a native of Hazâr Jarib in Mâzandarân, and, like Fauqî, was known for the pungency of his wit. After receiving his training at home he came to Iṣfahân where he began to write satirical and licentious poems; but subsequently, when he came to Najaf, he was very penitent on account of his obscene compositions and thenceforth composed poems in praise of the prophet and the Imāms. He died at Najaf in A.H. 1190 = A.D. 1776, and his friend Âḍur composed the following chronogram on his death:—

آمود چو در خاک نیفت آذر گشت  
طوفان در دریای نیفت شد ز صفا

See *Ataṣḥ Kadah*, p. 221, and *Majma'ul-Fuṣahâ*, vol. ii., p. 341.

This copy contains only one Qaṣīdah in praise of 'Alī. It begins thus on fol. 1<sup>b</sup>:—

جرم آنجا که لنگر اندازد  
گرددش از چرخ اخضر اندازد

The poet's diwān is mentioned in Rieu, p. 808, and Suppl., No. 342. This beautiful copy is written diagonally in a beautiful bold Nasta'liq.

fol. 1<sup>a</sup> and 2<sup>a</sup> are richly illuminated with beautiful floral designs.

Dated A.H. 1242.

Scribe حیدر علی سید نعمت اللہی

# No. 418.

fol. 304; lines 18; size 10 × 6; 8 × 5.

دیوان منت

## DĪWÂN-I-MINNAT.

Mir Qamar-ud-Dīn, with the takhalluṣ Minnat, originally belonged to Mashhad. One of his ancestors, Sayyid 'Abd Ullāh Mashhadi, better known as Imām Nāṣir-ud-Dīn Sūnīpatī, came to India and settled in Shāhjahānābād, where Minnat was born, according to Natā'ij-ul-Afkār, in A.H. 1156 = A.D. 1743, or according to Ethé, Ind. Office Lib. Cat., No. 1723, about A.H. 1159 = A.D. 1746. He lost his father at an early age and was left under the care of his aunt, who was the wife of the celebrated Shāh Walī Ullah, محدث دہلوی. Minnat submitted his poems for correction to Shams-ud-Dīn Faqīr, who was also a relative of his. He adopted Maulānā Fakhr-ud-Dīn as his spiritual guide. In A.H. 1191 he came to Lucknow where he attached himself to the service of Nawwāb Āṣaf-ud-Daulah's Pishkāṛ, and composed numerous poems in praise of the Amīrs of that place. Subsequently he was taken to Calcutta by Mr. Richard Johnson and introduced to Governor-General Warren Hastings, who honoured him with the title of ملك الشعرا. From this place he went to Haydarābād, where he received ample rewards from Nawwāb Nizām 'Alī Khān Bahādūr, and shortly after returned to Calcutta, where he died, according to Natā'ij-ul-Afkār,

p. 414, in A.H. 1207 = A.D. 1792, or, according to others, A.H. 1208 = A.D. 1793.

The author of the *Khulâsat-ul-Kalâm* visited Minnat at Murshidâbad in A.H. 1195 = A.D. 1780, and says that at the time of composition of the said work the poet was twenty-seven years of age.

See *Natâ'ij-ul-Afkâr*, p. 414; Sprenger, *Oude Cat.*, pp. 171, 258, 259 and 498. See also *Ethé*, *India Office Lib. Cat.*, No. 1723.

Contents:—

fol. 1<sup>b</sup>. *Ġazals*, in alphabetical order.

Beginning:—

خداوند مکن صرف بتان اندیشه ما را  
مزن بر سنگ این ناحق شناسان شیشه ما را

fol. 174<sup>b</sup>. *Mukhammasât* on the *Ġazals* of *Hâfiz*, *Sa'di*, *Wahshî* and *Mazhar*.

Beginning:—

علی ای شور عشقت رونق میخانه دلها  
ز لای باده مهر تو پای عقل در گلهای

fol. 184<sup>b</sup>. *Qit'ahs*.

Beginning:—

آن شنیدی که عارفی بگذشت  
بامدادان بسوی مارستان

fol. 191<sup>a</sup>. *Qasîdahs*.

Beginning:—

هر جا که دست حفظ تو شد مائیان خلق الخ

On fol. 211<sup>a</sup> is a *Qasîdah* consisting of letters having no diacritical points.

Beginning:—

امام عادل و معصوم و سرور اکرم  
سر آمد ملک و ملک اطهر و اعلم

fol. 263<sup>a</sup>. *Maṣnawîs*.

Beginning:—

بسکه از کاکل تو تا بختن فیض رسید  
مشک در مسله اش پشت به پشت است مرید



fol. 273\*. Tarkib-bands and Tarjī'bands.

Beginning:—

مطرب عشق این دمد در نی  
لیس فی الکائنات غیرک شی

fol. 300\*. Wāsūkh̄ts.

Beginning:—

تا چمد جفا کار دل آزار توان بود  
بیرحم و مستم پیشه و خونخوار توان بود

Written in a fair Nasta'liq, within gold-ruled borders.  
Not dated, apparently 19th century.

### No. 419.

fol. 127; lines 13; size  $8\frac{1}{2} \times 4\frac{3}{4}$ ;  $6 \times 3$ .

دیوان صانع

### DÎWÂN-I-ŞÂNÎ.

Nizâm-ud-Din Aḥmad, with the takhalluṣ Ṣānî, belonged to the 'Uṣmānî Shāykh̄s, and came of a noble family of Balgrām, where he was born in A.H. 1139 = A.D. 1726, and died in Calcutta, A.H. 1199 = A.D. 1784. His name (نظام الدین احمد) forms the chronogram of his birth, and the following Qiṭ'ah, found at the end of the present copy of the diwān, gives the dates of his birth and death:—

نظام الدین احمد آنکه نامش  
بود تاریخ بهر سال مولود  
چو سال رحلتش پرسند گویم  
دو شعبه سیم شهر رجب بود

The above date of Ṣānî's death is also given by his contemporary biographer, the author of the *Ṣuhuf-i-Ibrāhīm*, who passed some time in the company of the poet at Benares, and to whom the poet sent a copy

of his *diwân* for selection. Dr. Rien, p. 719<sup>a</sup>, however, places the poet's death in about A.H. 1195 = A.D. 1780.

In his boyhood *Šāni'* learnt the whole *Qur'ān* by heart, and later on applied his mind towards poetry under the training of Mir Nawāzish 'Alī. He also passed some time in Murshidābād, but at last came to Calcutta, where he died.

See *Šuḥuf-i-Ibrāhīm*, fol. 511<sup>a</sup>, *Nishtar-i-'Ishq*, fol. 1001; *Makhzan-ul-Garā'ib*, fol. 483; *Natā'ij-ul-Afkār*, p. 266. See also Rien, p. 718<sup>a</sup>, where a copy of the poet's *diwân* is mentioned; Sprenger, *Oude Cat.*, p. 217, and Gracin de Tassy, *Litt. Hind.*, iii., p. 54.

Contents:—

fol. 1<sup>b</sup>. *Gazals*, in alphabetical order.

Beginning:—

ز تو ای خرد ندیدم چو کشاد کار خود را  
بچنون حواله کردم همه کار و بار خود را

fol. 108<sup>b</sup>. *Rubā'is*.

Beginning:—

ضعف پیری ز بس گداخت مرا الخ

fol. 112<sup>a</sup>. *Tarjībānds*.

Beginning:—

فریاد که دل بسینه خون شد الخ

fol. 115<sup>b</sup>. *Mukhammasāt*.

Beginning:—

ای خوض آندم که کنم طی بیابان لجف الخ

fol. 119<sup>a</sup>–127<sup>b</sup>. Contain a selection from the *diwân* of *Sharaf-i-Jahān*, written in the same hand.

A careless *Nasta'liq*.

Not dated, apparently 19th century.

No. 420.

fol. 319; lines 17; size 9 × 6; 6½ × 3¾.

کلیات آشوب

KULLIYÂT-I-ÂSHÛB.

Mirzâ Muḥammad Bakhsh, with the takhalluṣ Âshûb, belonged to a Turkish family of the Barlās Ulūs Chagatā'i which, on account of the despotic rule of the Uzbek Khāns, had migrated from Badakhshān to India during the time of Akbar.

The author of the *Khulāṣat-ul-Afkār* says thus:—

اصل وی از ترکان برلاس الومس چغتای صحرا نشین اویماقات  
بدعشانت

His maternal grandfather, Qubād Beg, with the title Diyānat Khān, who served under 'Ālamgīr as Subahdār of the Deccan, was an accomplished scholar, well versed in Hindī *Beds*, and in course of his travels over many European countries had made himself fairly conversant with Latin and Greek languages. Âshûb was born in Shāhjahānābād, served for a time under 'Imād-ud-Daulah Qamar-ud-Dīn Khān, and fought by the side of Mu'in-ul-Mulk in his wars against the Abdālīs. Âshûb also attached himself to the military staff of Mu'in-ul-Mulk's brother, Khān Khānān Intizām-ud-Daulah, and after satisfying him with his military distinctions, received from him the title of Qaswar Khān and a command of two thousand. After serving for some time as Munshi to 'Imād-ul-Mulk, Âshûb repaired to Lucknow where he met Mr. Jonathan Scott, at whose request he went to Allahabad in A.H. 1196 = A.D. 1781. According to the author of the *Khulāṣat-ul-Afkār*, Âshûb passed his last days in Lucknow, where he died in a state of poverty in A.H. 1199 = A.D. 1784. Besides his *Kulliyāt*, consisting of fifty thousand verses, and the poem, فتوحات شام, "Conquest of Syria," Âshûb wrote a history of Muḥammad Shāh in A.H. 1196. See Rien, p. 944, where a copy of the work is mentioned and a detailed account of the author is given. See also Sprenger, p. 342.

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

من آن لعلم که کونین است ارزان در بهای من الخ



Unfortunately all the folios of this copy are hopelessly misplaced, and all the Qaṣīdahs, the Ġazals, the Maṣnawīs and the Qitʿahs are confusingly intermixed.

Written in Nimshikastah hand.

Not dated, apparently 19th century.

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## SUPPLEMENT.

No. 421.

fol. 80; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3$ .

مرهم افکار

MARHAM-I-AFKÂR.

By مغانی.

Beginning:—

بسم الله الرحمن الرحيم  
 سنبل میوای ریاض قدیم

It is a Maṣnawī in the metre and style of Niẓāmī's Maḥẓan-ul-Asrār. The poet's name, مغانی, occurs in several places, and the title of the poem is found thus on fol. 63<sup>b</sup>:—

زخم طمع را چو فرو بست لب  
 مرهم افکار نهادم لب

From some of the verses on fol. 63<sup>b</sup> it would appear that the poet lived in India during the time of Jahāngir (A.H. 1014–1037), to whom he refers thus:—

شاخچه نخل بن اکبر است  
 ماسطه هفت و نه کشور است . . .  
 دوخته خیاط قدر در قدیم  
 ثوب عدالت بر سلطان ملیم

Written in ordinary Nasta'liq.

Not dated, apparently 13th century A.H.

## No. 422.

fol. 207; lines 11; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 4$ .

دیوان مخفی

## DÎWÂN-I-MAKHFI.

The authorship of this diwân has been popularly ascribed to Zib-un-Nisâ Begam, who was the eldest child of Aurangzib, and adopted the poetical title of *Makhfi*. Both Sprenger, p. 480, and Rieu, p. 702, ascribed the diwân to the above-named lady. From a perusal of the diwân it will be seen that besides the style and the mode of expression, which are not what one would expect from a royal lady, there are several evidences in the diwân itself which throw grave doubts on the statements of Drs. Sprenger and Rieu. For instance, in several places we find that the writer, then living in India, was a native of *Khurâsân* and had very little admiration for India, *e.g.*, on fol. 5\* :—

دل آشفته مخفی بشن خود ارمطوئیسست  
بهند افتاده است اما خرامانست یونانش  
درین کشور ز بویهای طالع ناقصش دارد  
وگر نه در هنرمندی نباشد هیچ نقصانش

Again, on fol. 190\* :—

بو علی روزگارم از خرامان آمده  
از پی اعزاز بر درگاه سلطان آمده . . .  
حیرتی دارم که چون یارب درین ظلمات هند  
طوطی فکرم پی شکر ز رضوان آمده

On fol. 10\*. The writer regrets having no means of getting access to the Emperor *Shâh Jahân*, who is highly spoken of thus :—

بر در سلطان عصر حیث ندارم کسی  
تا که رساند بعرض مقصد ارکان او  
ثانی صاحبقران پادشاه انس و جان  
آنکه ملک مبر نهد بر خط فرمان او



Towards the end there are several poems which to all appearances seem to have been read by the writer on the occasion of visiting the sacred tomb of the prophet.

Zib-un-Nisā, who was born in A.H. 1048 = A.D. 1638 and died A.H. 1114 = A.D. 1702, was a highly accomplished lady known for her literary attainments. She is unanimously admitted to have been well versed in poetry, and, according to some, left a *diwān*, and it is probably on this understanding that most people ascribe the present *diwān* to her. Some poems which are generally ascribed to Zib-un-Nisā have been inserted in some copies of the *diwān*. For instance, in some of Dr. Ross's collection of MSS. in the Asiatic Society, a copy of the *diwān* contains several poems ascribed to Zib-un-Nisā, one of which, a *Rubā'i*, runs thus—

بشکند دستي که غم در گردن ياري نشد  
کور به چشمي که لذت گیر دیداري نشد  
صد بهار آفرشد و هر گل بشرقي جا گرفت  
خجسته باغ دل ما زيب دستاري نشد

to which, it is said, some one extemporized the following hemistich:—

پیرشد زيب النسا او را غریداري نشد

In my opinion the author of this *diwān* is *Makhfi* of Rasht (*مخفی رشتي*) in Gilān, who was attached to Imām Quli Khān, the Governor of Fārs (*d.* A.H. 1043 = A.D. 1633), and was living in India during the time of Shāh Jahān (A.H. 1037–1068 = A.D. 1627–1657).

See Taqi Auhadi, fol. 709<sup>a</sup>; *Mir'at-i-Āftāb Numā*; *Majma'-un-Nafā'is*, fol. 328<sup>b</sup> (Soc. copy); *Natā'ij-ul-Afkār*, etc.

The *diwān* has been lithographed in Cawnpore, A.H. 1268, and in Lucknow, A.H. 1284.

Beginning with *Qasīdahs*:—

دل من بلبل عشقت و باغ غم گلستانش  
فنا دیوار آن باغ و بقا حد غیبانش

fol. 18<sup>b</sup>. *Gāzals* in alphabetical order, beginning as in Rieu:—

ای زابر رحمتت غرم گلستان ما  
گشت گوئی حرف عشقت مطلع دیوان ما

fol. 180<sup>a</sup>. Tarkīb-bands, beginning:—

ان حسن که در پرده بخود راز نهان داشت

fol. 195<sup>a</sup>. Tarjī-bands, beginning:—

ای مرهم زخم هر گزندی

وی بند کشای هر کمندی

Written in bold Nasta'liq, on red coloured papers, within gold-ruled borders.

Not dated, apparently 12th century A.H.

### No. 423.

fol. 63; lines 12; size 8 × 5; 6 × 3.

دیوان آزان

### DÎWÂN-I-ÂZÂD.

Mir Gulâm 'Alī, with the takhalluṣ Âzâd, was a distinguished scholar and an eminent writer. He belonged to a noble family of the Wâsiṭi Sayyids of Balgrâm and traced his descent from Imâm Zayn-ul-'Âbidin. In his Sarw-i-Âzâd he designates himself thus:—

آزاد الصیفي نسباً و الواسطي اصلاً و البلگرامي مولداً و منشأً  
و الصفي مذهباً و الشيعي طریقه

We learn from his own statements in the Sarw-i-Âzâd and *Khazānah-i-Âmirah* that he was born in Balgrâm on Sunday, the 25th of Safar, A.H. 1116 = A.D. 1704. He made himself thoroughly conversant with all the branches of the Muhammadan literature under the pupilship of several distinguished scholars, viz., Mir Tufayl Muhammad Balgrâmi, Mir 'Abd-ul-Jalil Balgrâmi (his maternal grandfather), and Mir Sayyid Muhammad. In A.H. 1150 = A.D. 1737 he set out on a pilgrimage to Mecca, where he stayed for two years, in the course of which he learnt Hadīṣ from Shaykh Muhammad Hayât, at Medina, and from Shaykh 'Abd-ul-Wahhâb at Mecca. On his return to

India, A.H. 1152 = A.D. 1739, he settled in Aurangābād. He became the disciple of Mir Sayyid Luṭf Ullah Balgrāmī in A.H. 1137 = A.D. 1725 and learnt the art of composing Arabic poems from Mir 'Abd-ul-Jalīl. He enjoyed the kind patronage of Nizām-ud-Daulah Nāṣir Jang and his brothers. According to the poet Janhar, who, as stated in Rieu, p. 373, saw him in Aurangābād, A.H. 1198 = A.D. 1783, he died in A.H. 1199 = A.D. 1784; but several other biographers place the poet's death in A.H. 1200 = A.D. 1785. He is the first editor of the well-known biographical work Ma'aṣir-ul-Umarā of Shāh Nawāz Khān (mentioned hereafter), and is the author of روضة الكرام, مائثر الكرام, يد بيضا, مائثر الكرام, روضة الاوليا and an Arabic diwān.

Beginning with Ġazals in alphabetical order:—

برار از مد بسم الله تیغ خوش مثالی را  
مسخر کن مواد اعظم نازک خیالی را

fol. 61<sup>a</sup>. Rubā'is, beginning:—

ای پرتو جلوه تو آثار وجود  
ممنون تو آنچه هست در غیب وشهود

Written in ordinary Nasta'liq.

Not dated, apparently 13th century A.H.

#### No. 424.

fol. 259; lines 15; size 8 × 5; 6½ × 3½.

دیوان واقف

#### DĪWÂN-I-WÂQIF.

Maulânâ Nûr-ul-'Ayn, with the takhalluṣ Wâqif, was the son of Maulânâ Amānat Ullah, مولانا امانت الله. امانت الله.

According to Sprenger, Oude Cat., p. 589, followed by Rieu, p. 719, and Ethé, Bodl. Lib. Cat., No. 1189, Wâqif belonged to Patiyālah, where his father was a Qādl; but Ârzû, whose pupil Wâqif was, while



speaking of the poet in the present tense, says that Wāqif was a nobleman of the Panjab, and that his father was the Qādī of Anbālah in Lahore:—

نور العین واقف — از شرفای پنجاب است پدر ماجدش  
قاضی انباله بود و انباله قصبه ایست از مضافات لاهور — الخ

Again, the author of the *Natā'ij-ul-Afkār*, p. 452, says that the poet originally belonged to Batālah:—

..... اصلش از قصبه بتاله من متعلقات دار السلطنت لاهور  
است که بمسافت می گروهی جانب شرقی واقع گشته الخ

The same *Ârzû* says that Wāqif occasionally used to send his compositions to him for correction, and that he was a promising poet. Wāqif died in Dihli, A.H. 1200 = A.D. 1785. For the poet and his work, see the references given above.

Beginning with *Gazals* in alphabetical order:—

ای بزم شوق تو لالان بهر سو سازها  
رفته در هر گوشه زان سازها آوازا

fol. 240<sup>a</sup>. *Rubā'is*.

Beginning:—

از سلسله بی سر و پایان تو ایم الخ

fol. 248<sup>b</sup>. A *Tarjī'band*.

Beginning:—

ای زلف تو عبرتین کمندی

fol. 258<sup>a</sup>. A *Mukhammas*.

Beginning:—

ترا مشکل کشا دانسته بودم  
ترا حاجت روا دانسته بودم

Written in a fair *Nasta'liq*, within gold-ruled borders, with a frontispiece.

Not dated, apparently 19th century.

## No. 425.

fol. 272; lines 20; size  $10\frac{3}{4} \times 5\frac{1}{2}$ ;  $8\frac{1}{4} \times 3\frac{3}{4}$ .

The same.

Another copy of Wāqif's diwān, beginning as above:—

ای به بزم شوق تو نالان بهر مومنازها

fol. 250<sup>a</sup>. Mukhammas.

Beginning as in the preceding copy:—

ترا مشکل کشا دانسته بودم الخ

fol. 251<sup>a</sup>. Rubā'is.

Beginning as above:—

از سلسله یی سر الخ

fol. 264<sup>b</sup>. Tarji'band.

Beginning as above:—

ای زلف تو الخ

Written in ordinary Nasta'liq.

Dated A.H. 1200.

## No. 426.

fol. 311; lines 15; size  $9 \times 5$ ;  $7 \times 4$ .

The same.

Another copy of Wāqif's diwān, containing only Ġazals in alphabetical order.

Beginning as above:—

ای به بزم شوق الخ

Written in a careless Nasta'liq.

Not dated, apparently a very modern copy.

## No. 427.

foll. 159; lines 17; size 9 × 6; 7 × 4.

دیوان وامق

## DÎWÂN-I-WÂMIQ.

Shaykh Niyâz Muhyi-ud-Dîn Balgrâmî, with the poetical title Wâmiq, شیخ نیاز مصی الدین المتخلص به وامق البلگرامی, must not be confounded with Muḥammad Akhlâṣ (d. A.H. 1147), who was a Khetri Hindû, and embraced Islâm in the beginning of Âlamgir's reign, and, like the present poet, adopted the takhalluṣ Wâmiq. Muhyi-ud-Dîn Wâmiq was the son of Shaykh Gulâm Muhyi-ud-Dîn Fârûqî, and a pupil of Mir Muḥammad Shâ'ir and Mir Nawâzish 'Alî Faqîr. The author of the Gul-i-Ra'nâ says that, while he was composing the said work, Mir Nûr-ul-Hasan, in whose service Wâmiq was then employed, sent the poet from 'Azîmâbâd to Râjah Shitâb Râi at Jaunpur. Wâmiq was a friend of the celebrated Âzâd, and sent many poems to him. According to the author of the Natâ'ij-ul-Afkâr, p. 459, Wâmiq died towards the end of the 12th century. The last date found in his diwân is A.H. 1201 = A.D. 1786.

Contents:—

Beginning with a short Maṣnawî:—

موج لغستین ز مصیط قدیم  
بسم الله الرحمن الرحیم

The Maṣnawî is followed by a few Qaṣîdahs.  
fol. 20<sup>b</sup>. Gâzals in alphabetical order.

Beginning:—

شرح حسن یار باشد ظاهر از عنوان ما  
وصف مصراع قدس بسم الله دیوان ما

The Gâzals are followed by Fards, Mukhammasât, Qiṭ'ahs and Rubâ'is.

Written in rough Nasta'liq.

Not dated, apparently 13th century A.H.



## No. 428.

fol. 141; lines 15; size  $9 \times 6$ ;  $7 \times 3\frac{1}{4}$ .

دیوان عسکری

## DÎWÂN-I-'ASKARÎ.

A *diwân* by a poet who calls himself 'Askari. According to the colophon (quoted below) he was a native of Balgrâm.

The dates found in the *diwân* range from A.H. 1165 to A.H. 1203. It consists of *Qasidas*, *Gazals*, *Tarjibands*, *Qit'as*, and *Rubâ'is*.

Beginning:—

شد ز بسم الله روشن مطلع دیوان ما  
آیه رحمت بود آرایش عنوان ما

Written in a careless *Nasta'liq*.

A modern copy.

## No. 429.

fol. 118; lines 12; size  $9 \times 6$ ;  $6\frac{1}{4} \times 4$ .

دیوان رضا

## DÎWÂN-I-RIDÂ.

Poets with the *takhalluṣ* *Ridâ* are numerous; but as in the present work we find several *Mukhammasât* on some of the poems of *Mirzâ Qatîl*, who died in A.H. 1233 = A.D. 1817, we can infer that this *Ridâ* is identical with *Muḥammad Ridâ* of 'Azimâbâd mentioned in the *Nishtar-i-'Ishq*, p. 677. *Muḥammad Ridâ*, better known as *Mir Muḥammadi*, with the *takhalluṣ* *Ridâ*, received his early education from *Mir Diyâ-ud-Dîn* of *Shâh Jahânâbâd*. From 'Azimâbâd *Ridâ* went to *Murshidâbâd*, where he died in A.H. 1216, shortly after his return from *Lucknow*. The author of the *Nishtar-i-'Ishq* says that he once visited the poet at *Benares* in A.H. 1216 = A.D. 1801, and that at that time the poet was

about fifty-three years old. The same author expresses the poet's death in the words *افسوس از رضا*. Rīdā was well versed in *Ḥadīq* and Arabic grammar, and is said to have been a good *Rikhtah* poet.

Contents:—

Ġazals in alphabetical order.

Beginning:—

جز نام او اگر گذرد بر زبان ما  
برهان قاطع است بقطع اللسان ما

fol. 190\*. Rubā'is.

Beginning:—

غمهای تو باعث نشاط دل ما

fol. 111\*. Mukhammasāt on the Ġazals of Maulawī Salāmat Ullah and Mirzā Qatīl.

Beginning:—

بود کی بی سبب از پیش نظر رفتن تو

Written in a careless Nasta'liq.

Not dated, apparently 13th century A.H.

No. 430.

fol. 267; lines 12; size 11 × 6; 7 × 4.

دیوان فاخر مکین

DÎWÂN-I-FÂKHİR MAKÎN.

Mirzâ Muḥammad Fâkhir Makin was the pupil of Mirzâ 'Azimâ, *Iksir* of Isfahân, who came to Dihli during the reign of Muḥammad Shâh. Makin was born in Dihli, but emigrated to Lucknow in A.H. 1173 = A.D. 1759. He attached himself to the court of Shâh 'Âlam, who showed him great favours and accepted him as his instructor in the art of poetry. Makin died in Lucknow in A.H. 1221 = A.D. 1806. Mohan Lal Anis, in his *Anis-ul-Aḥibbâ* (see Rieu,

p. 376\*) has devoted long notices on Fakhr Makin and the poets of his school.

Beginning:—

عشق در دل چو بستر اندازد  
درد بر درد دیگر اندازد

fol. 31<sup>b</sup>. Gazals in alphabetical order.

Beginning:—

اگر پروای عشقی داری و اندیشه مولی  
الا یا ایها المشغول فی الدنیا دع الدنیا

Mukhammasât on the Gazals of Hâfiz, Naẓîrî and Ḥazîn.

Beginning on fol. 243<sup>a</sup>:—

عمری بنار و لعلت خوش بود وقت ما را  
امروز درد و مصنت آورد صد بلا را

Rubâ'is in alphabetical order.

Beginning on fol. 253<sup>b</sup>:—

ویرانه کجاست کو عمارت بادا  
برخاست دلم ز شهر عارت بادا

Maṣnawîs.

Beginning on fol. 260<sup>b</sup>:—

سلام علیک ای امام همام  
زهی کر بلائی تو دار السلام

Written in ordinary Nasta'liq.

A modern copy.



## No. 431.

fol. 128; lines 11; size  $9 \times 7$ ;  $7 \times 5$ .

دیوان موجد

## DÎWÂN-I-MÛJÎD.

The author of the *Nishtar-i-Ishq* (composed A.H. 1233), p. 1562, who speaks of the poet in the present tense, says that Mâjid, with his original name Sirâj-ul-Haqq, was born in Muhân in the Province of Awadh. He came to Murshidâbâd, and, after staying there for some time with Nawwâb *Khân Khânân Muzaffar Jang*, went to Calcutta, where his merit was highly appreciated by scholars and high European officials. The date of the poet's death is not found anywhere; but at the end of the diwân is a *Qit'ah* expressing the date of the birth of a child to one Râj Kishan in A.H. 1226 = A.D. 1811.

A diwân by one *Fakhr-ud-Dîn Mâjid* is noticed in Sprenger, *Oude Cat.*, p. 505.

This copy contains only *Gazals* arranged in alphabetical order.

Beginning:—

یا من یرثی جمالك فی کل ما یرثی  
عالم تمام جلوه گہ آمد رخ ترا

Written in ordinary *Nasta'liq*.

Not dated, apparently 13th century A.H.

The copy is slightly wormed.

## No. 432.

fol. 111; lines 15; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان خاموش

## DÎWÂN-I-KHÂMÛSH.

The diwân is identical with the one noticed in Sprenger, *Oude Cat.*, p. 461, where it is said to be the work of Rây Şahib Râm of Dihli, who

adopted the takhalluṣ Khāmūsh, was for some time Tahsildār under Mr. N. Duncan in Benares, and died at an advanced age of over seventy previous to A.H. 1229 = A.D. 1813.

But as in the following verse on fol. 92<sup>a</sup> the author says that he received some prose and poetical compositions from Ġayūrī, we are inclined to think that he was contemporary with Mullā Ġayūrī of Kābul, who was in the service of Akbar, and was killed in A.H. 994 = A.D. 1585.

See Blochmann's *Â'in-i-Akbarī*, vol. i., p. 609, and *Riyāṭ-ush-Shu'arā*.

خامش بمن آن کلك گهر منج غیوری  
صد مشکو که هم نثر هم اشعار فرستاد

The poet adopts the poetical title of خاموش as well as خامش.

The diwān consists mostly of Qasīdahs and some short Maṣnawīs and Qit'ahs.

Beginning as in Sprenger, *ibid.* :—

ای بر تر از آنکه گوید ادراک  
وصف تو ز علم و عقل ما پاک

The diwān contains some poems in imitation of Khāqānī and 'Urfī.

The MS. is wormed out throughout.

Written in a careless Nasta'liq.

Not dated, apparently 13th century A.H.

#### No. 433.

fol. 82; lines 13; size  $10\frac{1}{2} \times 6$ ;  $8 \times 4$ .

دیوان مسکین

#### DÎWÂN-I-MISKÎN.

A diwān by a poet who adopts the poetical title of Miskīn, consisting of some Maṣnawīs and Qasīdahs in praise of Nawwāb Abul Qāsim Khān, Nawwāb Ġulāmī Khān and Mr. Elphinstone. Towards the end are several chronograms the dates of which range from A.H. 1216 to 1230 = A.D. 1801–1814.

Beginning:—

ای که کردی دانش و علم و خرد در کار ما  
عشقت از یاد تو باشد مایه آزار ما

A *diwān* by another poet, with the same *takhalluṣ*, *Miskin*, is noticed in Sprenger, *Oude Cat.*, p. 498.

Written in ordinary *Nasta'liq*.

Not dated, apparently 14th century.

#### No. 434.

fol. 294; lines 19; size  $9\frac{3}{4} \times 6\frac{3}{4}$ ;  $8 \times 4\frac{1}{2}$ .

دیوان قتیل

### DÎWÂN-I-QATÎL.

Mirzâ Qatîl, whose first name was Dawālî Singh, was a Khatri Hindû and embraced Islâm, at the age of eighteen, at the hands of Mirzâ Bâqir Shahîd Isfahânî from whom he received the name of Muḥammad Ḥasan and the *takhalluṣ* of Qatîl.

He was an eminent poet, and found a good patron in the person of Nawwâb Sa'âdat 'Alî Khân, from whom he received lavish favours.

After staying for some time in Dihlî he went to Lucknow, where he held the office of Head-Munshî, and died in A.H. 1233 = A.D. 1817. See Sprenger, *Oude Cat.*, pp. 170 and 535; Rieu, p. 64. Besides the *diwân* he left several other works, viz. *Shajarat-ul-Amânî* (composed A.H. 1206); *Nahr-ul-Faṣâḥat* (composed A.H. 1214); *Letters* (c. A.H. 1217); *Châr Sharbat* (A.H. 1217); *Daryâ-i-Laṭâfat* (c. A.H. 1220); *Haft Tamâshâ* (A.H. 1228); *Qânûn-i-Mujaddad*, etc.

Contents:—

Gazals in alphabetical order.

Beginning:—

بود برقی دگر در جلوه ها جانانه ما را  
نه هر شمعى بجان آتش زند پروانه ما را



Mukhammasât.

Beginning on fol. 279<sup>b</sup>:—

ای ذکر تو راحت روانم  
جز وصف تو نیست پر زبانم

Tarkib-bands.

Beginning on fol. 282<sup>a</sup>:—

چه شد کنون که زمین خاک میکند بر سر  
ز اشک آبروان شد هزار صحرا تر

Qit'ahs.

Beginning on fol. 288<sup>a</sup>:—

امروز ز جور فلک شعبده پرداز  
گنج عجبی زیر زمین گشته نهان های

Written in careless Nasta'liq, within red-ruled borders.

Not dated, apparently 13th century A.H.

### No. 435.

fol. 198; lines 18; size  $10 \times 6$ ;  $7\frac{1}{2} \times 4\frac{1}{2}$ .

The same.

Another copy of Qatîl's diwân, containing only Ġazals arranged in alphabetical order and beginning as above:—

بود برقی دگر در جلوه ها جانانه ما را الع

Some Ġazals and verses are written on margins in different places.

Written in a fair Nasta'liq.

Not dated, apparently 13th century.

The copy is water-stained throughout.

## No. 436.

fol. 78; lines (centre col.) 15; (marginl. col.) 28;  
size  $9\frac{3}{4} \times 6$ ;  $8\frac{1}{2} \times 4$ .

یوسف و زلیخا

## YÛSUF-WA-ZALÎKHÂ.

The romantic story of Joseph and Potiphar's wife, representing the Quranic story of Joseph in Chapter XII., in the metre of Jâmi's poem of the same title (see No. 196, vol. ii. of this Catalogue).

By حشمت, Hashmat.

The poem is preceded by a short preface devoted to the praise of God and the prophet.

Beginning:—

حمد بپصد لایزالی را مزد که خم و خمسانه فیض محابش الخ

The poem begins thus on fol. 1<sup>b</sup>:—

الهی گوهر مقصود بنما  
بطور دل تجلّی بفرما

The name of the poet Hashmat occurs in several places, e.g., on fol. 4<sup>b</sup>:—

دل حشمت ازین مزده شگفته  
چو گل گلدسته ها بسته نهشته

In the prologue the poet praises Fath 'Ali Shâh of Persia (A.H. 1212-1250 = A.D. 1797-1834), to whom he probably dedicated the work:—

بعهد دولت شاه مظفر  
سریر آرای ایران مهر افسر  
مظفر فر دلاور شاه جم جاه  
شه گیتی ستان فتح علی شاه

In the concluding verse the poet says that he completed the work in A.H. 1236 = A.D. 1820.

بسال الف افزون بد دو صد سال  
دگر می و شش افزون بر نکو فال

Written in minute Nasta'liq, within gold-ruled borders, with two illuminated frontispieces at the beginning.

Not dated, apparently the latter part of the 13th century.

### No. 437.

fol. 62; lines 17; size  $12 \times 7\frac{1}{2}$ ;  $8 \times 4\frac{1}{2}$ .

شورش عشق

### SHÛRISH-I-'ISHQ.

A poem, in the metre of Jâmi's Yûsuf Zalikhâ, dealing with the love adventure of a youth who, in course of a voyage, after suffering shipwreck, reached an island and there fell in love with a damsel, by an anonymous author.

Beginning:—

لوايم خامه و لفظ امست لشکر  
بمیدان آمدم الله اکبر

The name of the poem occurs as شورش عشق at the end of the poem. The date of composition, A.H. 1248 = A.D. 1832, is expressed by several chronograms at the end.

The story itself begins thus on fol. 7:—

بصوب مرغ شاخ خوش بیانی  
چمن زد رقص طاووس معانی

Written in careless Nasta'liq, within ruled borders.  
Not dated, apparently 13th century A.H.



## No. 438.

fol. 180; lines 14; size  $10 \times 6\frac{1}{4}$ ;  $8 \times 4$ .

دیوان برشته

## DÎWÂN-I-BIRISHTAH.

A dîwân by a poet who adopts the takhalluṣ Birishṭah. From the chronograms relating to several contemporary events, the dates of which range from A.H. 1234 = A.D. 1262, it would appear that the poet lived in the latter half of the 13th century.

## Contents:—

Qaṣīdahs.

Beginning on fol. 1<sup>b</sup>:—

بر شاهد کمال تو در جلوهٔ جمال  
شاهد ز ارض تا فلک ای مبدع کمال

Most of the Qaṣīdahs are in praise of the Imāms.  
Gazals in alphabetical order.

Beginning on fol. 26<sup>b</sup>:—

در کتاب عشق میجستیم الخ

Mustazāds.

Beginning on fol. 128<sup>a</sup>:—

پرمسید نه ما را گهی از لطف و مدارا — آن غیرت ماهی

Mukhammasāt on the Gazals of Sa'dī, Qatīl, Nāṭiq, and others.  
Beginning on fol. 129<sup>a</sup>:—

در حلقهٔ زلف تو امیرم  
عمریست که از حیات میرم

Wastūkhṭs.

Beginning on fol. 1350<sup>a</sup>:—

دوستان میکشدم عشق بشهادت رسید  
فوج غم بر سر دل ریخت بامداد رسید

Elegies.

Beginning on fol. 138<sup>a</sup>:—

این چه شور و غمست که فریاد ز مصغر برخاست

Rubā'is.

Beginning on fol. 146<sup>a</sup>:—

زین صدمه زمین بخون مکدر گردد

Qit'ahs, expressing the dates of several contemporary events.

Beginning on fol. 150<sup>a</sup>:—

از عنایات الهی هم ز امداد حسین

Short Maṣnawis.

Beginning on fol. 146<sup>b</sup>:—

بدهر از صنع آن خالق داور

Written in ordinary Nasta'liq.

Not dated, apparently 13th century.

### No. 439.

fol. 115; lines 20 (in 4 coll.); size 12 × 8; 10 × 6.

همله حسینی

### HAMLAH-I-HUSAYNĪ.

An epic poem in the style and metre of Firdausi's *Shāh Nāmāh*, dealing with the account of the battle of Karbalā, by Sayyid Gulām 'Alī al-Mūsawī ur-Raḍawī of Jahāngir Nagar, composed in A.H. 1263 = A.D. 1846.

Beginning:—

بنام خداوند عز و ودود  
خداوند عشو و خداوند جود

Written in careless Nasta'liq.

Not dated, apparently 14th century A.H.

No. 440.

fol. 466; lines (centre col.) 19; (marginl. col.) 12;  
size  $11\frac{3}{4} \times 7$ ;  $8\frac{1}{2} \times 5\frac{1}{4}$ .

دیوان قانی

DÎWÂN-I-QÂ'ÂNÎ.

The celebrated Qâ'ânî, with his proper name Mirzâ Ḥabîb Ullah, who is admitted on all hands to be the greatest of the modern poets of Persia, was the son of Mirzâ Abul Ḥasan, poetically called Gulshân, and was born in Shirâz. At an early age he applied his mind to study, and when only a boy of seven years he left his paternal roof and went to Mashhad, where he devoted himself to a diligent pursuit of knowledge, and in a short time established his reputation as a poet of great eminence. His wonderful skill in poetical compositions attracted the attention of Ḥasan 'Alî Mirzâ Shujâ'-us-Saltanat, who, after enjoying for some time the learned society of the poet, sent him to his father Faṭḥ 'Alî Shâh. This king received Qâ'ânî with great esteem, honoured him with the title of Muṭtabid-nsh-Shu'arâ, and in appreciation of the poet's high talents occasionally favoured him with liberal rewards and many other honours. Besides being a master in all the branches of the Muhammadan literature, Qâ'ânî was a great linguist (he is said to have been thoroughly conversant with French), while the beautiful style of his Persian poems would at once suggest that he had a peculiar command over the language, rarely found in any poet of any time or country. He died in Tih-rân, A.H. 1270 = A.D. 1853. His dîwân was lithographed in Tih-rân, A.H. 1277, and his کتاب پریشان, consisting of a collection of anecdotes lithographed in the same place, A.H. 1302.

For his life see: *Majma'-ul-Fuṣahâ*, vol. ii., p. 402; E. G. Browne, "A Year amongst the Persians," p. 118; *Rieu Suppl.*, No. 367, etc.

Beginning of the dîwân on fol. 45<sup>b</sup>:—

دوشم ندا رمید ز درگاه کبریا  
کای بنده کبر بهتر ازین عجب بیریا



The *diwān* contains a preface by 'Abd Ullah bin Muḥammad Ja'far with the *takhalluṣ* Mahjūb, and begins thus:—

توانا خدائیکه بیخودان بزم محبت گاهی مست قدرت اویند  
الن

This copy is in the handwriting of the aforesaid Mahjūb, who adds a *Ġazal* at the end which begins thus:—

نوید وصل می آید بگوشم بی شمار امشب  
کزان مژده نماند اندر دلم صبر و قرار امشب

Written in a fair *Nasta'liq*, within gold and coloured ruled borders, with illuminated frontispiece.

Not dated, apparently the latter part of the 13th century A.H.

#### No. 441.

fol. 136; lines 21; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

دیوان غالب

### DÎWÂN-I-ĠÂLIB.

Ġalib, with his full name نجم الدوله دبیر الملك مرزا اسد الله خان غالب, who may be called the last of the classical poets of India, enjoys the uncommon fame of having been equally well versed both in Persian and in Urdū poetry. Although born and brought up in India, he was in no way inferior to the eminent and well-known poets of Persia, and it can be safely asserted that since his death India has not been able to produce a Persian poet of his merit and fame; while as an Urdū poet it can be claimed that he still remains unsurpassed. He belonged to a very respectable family, and his ancestors held high offices. His paternal grandfather was in the service of Shāh 'Ālam, while his father, 'Abd Ullah Beg Khān, at first entered the services of Nawwāb Āṣaf-ud-Daulah at Lucknow and then went to Hyderabad, where he secured a high post under Nizām 'Alī Khān Bahādur. Lastly he attached himself to Rājah Bakhtāwar Singh of Alwar, and shortly afterwards was killed

in a battle. Ġālīb was only five years old when his father died, and was left under the care of his uncle Naṣr-Ullah Beg Khān, the then Šābahdār of Akbarābād. Not having sufficient means to support himself he came to Calcutta in A.D. 1830 to seek some favour from the Governor-general, but being disappointed returned to Dihli. He spent his last days in Dihli on a small pension he received from the Nawwāb of Rāmpār, and died in A.H. 1285 = A.D. 1869 at the age of seventy-three. The chronogram of his death is آه غالب بمرد. It is said that only a few days before his death he composed the following verse, which he used to repeat very often:—

دم واپسین بر سر راه هی  
عزیزو اب اللہ ہی اللہ ہی

Besides his Persian and Urdū diwāns he left several other works in both the languages, and wrote a history from Timūr to Humāyun, which he entitled مہر نیمروز, and was thinking of completing the work dealing with the history from Akbar to Bahādur Shāh, when mutiny broke out and interrupted the work.

Another work of his, entitled دستنبیو, treating of the events that took place from the 11th of May, 1857 to the 1st of July, 1858, contains an account of the Mutiny, the destruction of Dihli, and his own memoirs.

A detailed account of his life and works will be found in the Ḥayāt-i-Ġālīb and the Āb-i-Ḥayāt.

#### Contents:—

Preface ending with the praise of Qulfiqār Khān.

Beginning on fol. 1<sup>b</sup>:—

یگانہ یزدانرا یزبانیکہ بضمیدہ اوست سپاس گذارم الٰہ

fol. 10<sup>a</sup>. دیباچہ دیوان ریختہ.

Beginning:—

مشام شمیم آشنایانرا صلہ و نہاد انجمن نشینانرا مزیدہ الٰہ

fol. 13<sup>b</sup>. خاتمہ گل رعنا. Epistles, most of which are written in undotted letters.

Beginning:—

شبہی کہ سواد این گوهرین نامہ بہایان رسید الٰہ

Maṣnawī. The first, called *درد و داغ*, begins thus on fol. 18<sup>a</sup>:—

بی ثمری بزرگری پیشه داشت  
در دل صحرای جنون ریشه داشت

fol. 22<sup>b</sup>. *چراغ دیر*.

Beginning:—

نفس با صور دمساز است امروز  
غموشی محشر راز است امروز

fol. 25<sup>a</sup>. *مغنوی رنگ و بو*.

Beginning:—

بود جوان دولتی از خسروان  
خازه کش عارض هندوستان

fol. 28<sup>b</sup>. *باد مخالف*.

Beginning:—

ای تماشاخیان بزم مشن  
وی مسیحا زمان نادر فن

fol. 32<sup>b</sup>. *Qaṣīdahs*.

Beginning:—

بهر ترویج جناب والی یوم الصواب

fol. 58<sup>b</sup>. *Gāzals in alphabetical order*.

Beginning:—

چون عذار خویش دارد نامه اعمال ما  
ساده پرکاری فراوان شرم اندک مال ما

fol. 132<sup>a</sup>. *Rubā'īs*.

Beginning:—

غالب آزاده موحد کیشم  
بر پاکی خویشتن گواہ خویشم

fol. 135<sup>b</sup>. A prose subscription on the beauty of *مشن*.



Beginning:—

يزدانرا كه سخن آفرید و زبانرا برنگا رنگ شیوه گویا  
کرد الخ

Written in a careless Nasta'liq, within coloured borders.

The copy is wrongly dated "1154"; apparently it was written in the 13th century A.H.

No. 442.

fol. 28; lines 8; size  $8 \times 5\frac{1}{4}$ ;  $6 \times 4\frac{1}{4}$ .

ماحمود نامه

MAHMÛD NÂMAH.

This small diwân contains only a limited number of Ġazals, arranged in alphabetical order, and one under each letter, with the peculiarity that the first and the last letters of all the verses are the same. The *takhallus*, محمود, which occurs in the Maqṭa', or the last verse of a Ġazal, and which is frequently associated with the name of Ayâz (the favourite slave of Sulṭân Maḥmûd of Ġaznîn, reigned A.H. 387-421), has led many to ascribe the work to that emperor. The work, with the title محمود نامه, has been repeatedly lithographed in India.

Beginning:—

ای داغ بر دل از غم خال تو لاله را  
شرمنده ساخت آهوی چشم غزاله را

Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwân.

Not dated, apparently 14th century A.H.

## No. 443.

fol. 154; lines 14; size  $9\frac{1}{2} \times 5\frac{1}{4}$ ;  $7 \times 3\frac{3}{4}$ .

دیوان ولایت

## DÎWÂN-I-WILÂYAT.

A dîwân containing Rubâ'is, Gazals, Fards and Maṣnawis, mostly of Sûfic character, by a poet who adopts the takhalluṣ of ولایت.

Beginning thus with Rubâ'is in alphabetical order:—

الصد لذاته العلي الاعلى  
النعت لاسما و صفات الصنا

The folios are hopelessly misplaced.

Written in careless Nasta'liq.

Not dated, apparently 13th century A.H.

## No. 444.

fol. 20; lines 8; size  $8 \times 5\frac{1}{4}$ ;  $6 \times 3\frac{1}{2}$ .

An anonymous short Maṣnawī poem dealing with some religious doctrines of Islām by one Ḥāfiẓī belonging to the Shī'ah sect. The subjects dealt with are — تیمم — غسل — امامت — نبوت —

مسجد، etc. اعداد رکعت — وضو — نجاسات

Beginning:—

ای دل اول بگو تو بسم الله  
کن ادا شکر نعمت الله

The poet's name occurs in the following concluding line:—

حافظی نظم کرد این ابیات  
در بهشتش خدا دهد درجات

Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwân.

Not dated, apparently 14th century A.H.

### No. 445.

fol. 47; lines 6; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 4$ .

The same.

Another copy of Hâfizî's same Maṣnawî. Ten verses at the end are wanting. A splendid copy.

Written in a beautiful, bold Nasta'liq on marbled paper of different colours.

Not dated, apparently 13th century A.H.

### No. 446.

fol. 134; lines 19; size  $9\frac{1}{2} \times 5$ ;  $7 \times 3\frac{1}{2}$ .

دیوان حسرت

### DÎWÂN-I-HASRAT.

Two poets who adopted the takhalluṣ Ḥasrat are mentioned in the Majma'-ul-Fuṣṣḥâ, but the verses quoted there are not found in this diwân.

Rieu, p. 712, mentions also one Ḥasrat, who, however, seems to be quite different from the present poet.

The diwân contains Ġazals without any order.

Beginning:—

غنچه دل وا نکند تا تو تکلم نکنی  
گل نهندد بچمن تا تو لبسم نکنی

Written in a careless Nasta'liq.

Not dated, apparently 13th century A.H.



## No. 447.

fol. 187; lines 16; size  $2\frac{1}{4} \times 8$ ;  $9 \times 5$ .

دیوان نصر

## DÎWÂN-I-NASR.

Shâh 'Alî Ḥabîb, with the poetical title Nasr, was a Şûfî of Phûlwârî in Dânapûr, Patna. He died in A.H. 1295 = A.D. 1878.

Beginning with Gazals arranged in alphabetical order:—

سپاس و منت و عظمت خدا را  
که پیدا کرد این ارض و سما را

Written in a fair Nasta'liq.

## No. 448.

fol. 238; lines 15; size  $10 \times 6\frac{1}{2}$ ;  $7 \times 4$ .

کلیات حسرت

## KULLIYÂT-I-HASRAT.

Muhammad Sa'id, poetically called Ḥasrat of Patna, died only a few years ago.

The Kulliyât is preceded by a short Arabic preamble by Ḥafîẓ Muhammad bin Gulâm Rasûl Sûratî, an intimate friend of Ḥasrat, which begins thus:—

حمدًا لمن برء الانسان و الهمة البیان

Ḥasrat's preface, in which he says that in his Persian poems he adopted the takhalluṣ Ḥasrat and in Arabic Sa'id, begins thus on fol. 4<sup>b</sup>:—

الصد لله و كفى و الصلوة و السلام علي سيدنا

fol. 5<sup>b</sup>. *Qasīdahs*.

Beginning:—

تعالی الله زهی شأنش که پنهانست و هم پیدا الن

fol. 18<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

روی در روی خدا داریم ما

سر بهای مصطفی داریم ما

The *Gazals* are followed by *Mukhammasāt* and *Muṣallaṣāt* on the *Gazals* of Sa'di, Jāmi, Ḥāfiz, and others.

fol. 75<sup>a</sup>. *Rubā'is*.

ای روشنی دیدۀ عمیدۀ ما

كتاب التواريخ consisting of numerous *tārikhs* on the birth and death of his relatives and friends and of other events, the dates of which range from A.H. 1222–1300.

fol. 146<sup>a</sup>–151<sup>a</sup>. *Gazals* which the poet composed after the publication of his *diwān*.

fol. 151<sup>a</sup>–155<sup>b</sup>. Some *Urdū* *Gazals* and *Tārikhs*.

fol. 156–159. Blank.

fol. 160<sup>b</sup>–164<sup>a</sup>. Life of Jāmi, with an enumeration of his compositions. This is followed by Ḥasrat's Arabic and Persian letters which he wrote to his relatives and friends.

Towards the end are several chronograms expressing the date of completion of the *diwān*, A.H. 1300, and of other events. The last date is A.H. 1300.

Written in ordinary *Nasta'liq*.

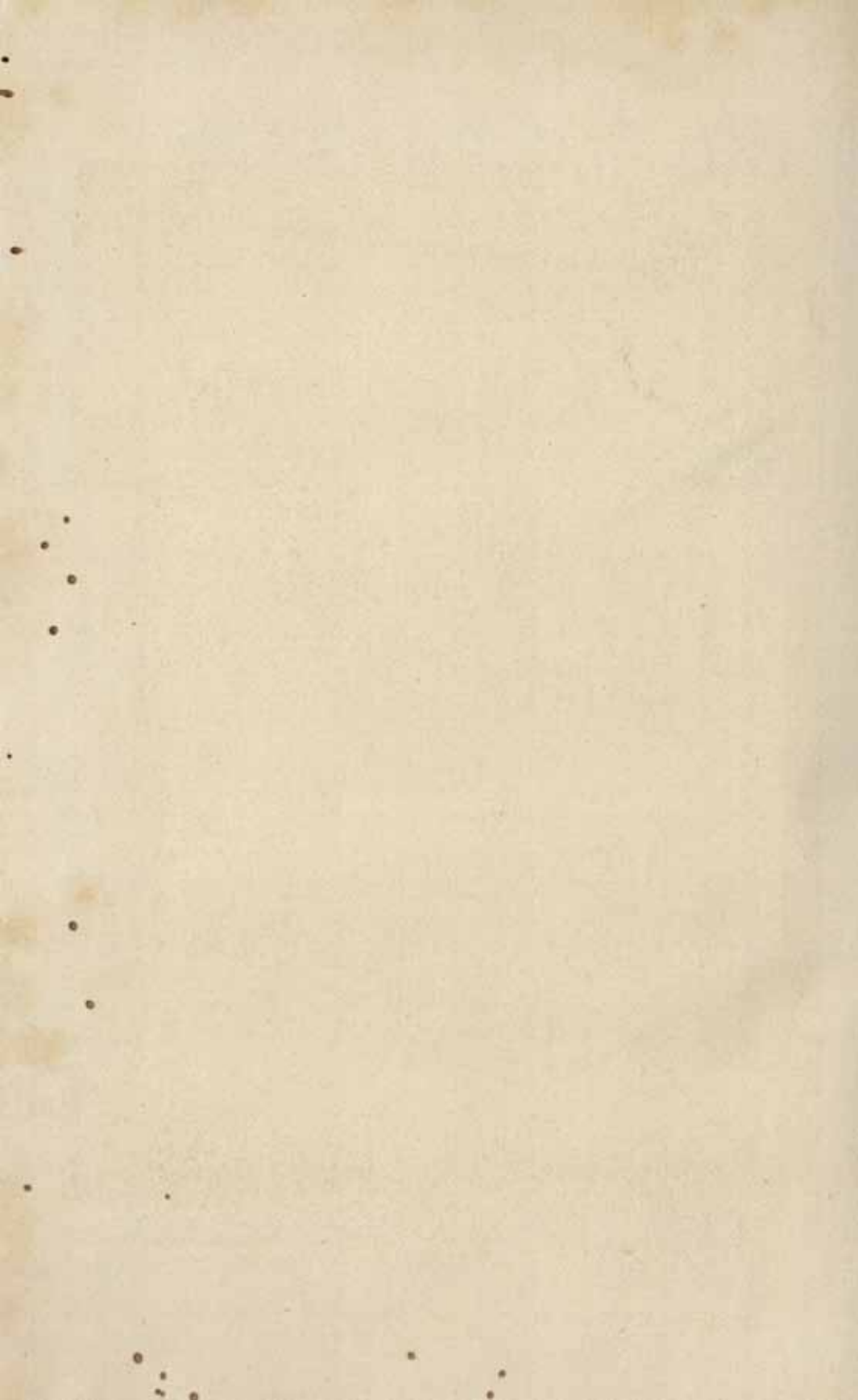
A modern copy.

END OF VOL. III.



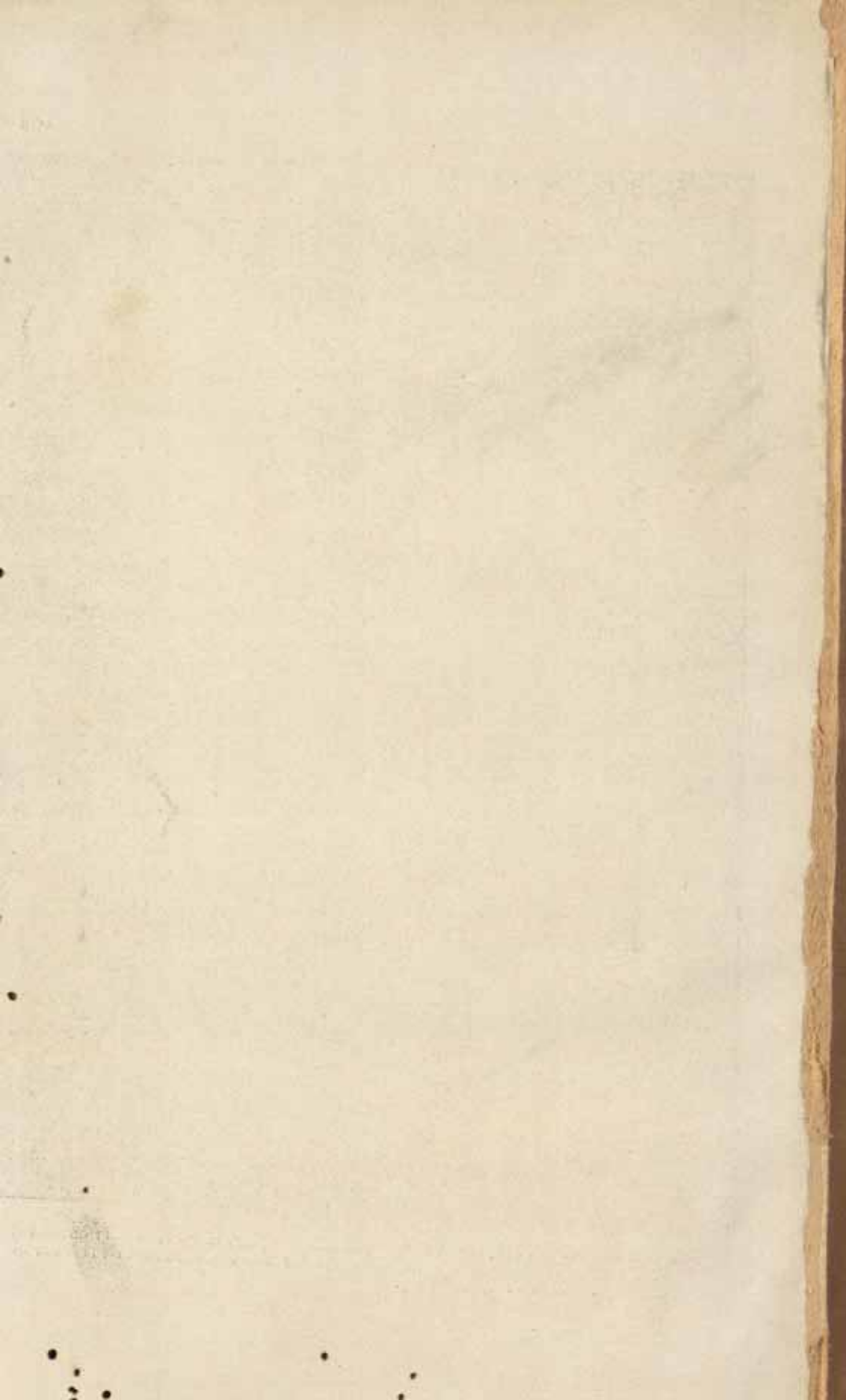
Fly-leaf of MS. No. 93, the Shash Risāla-i-Sa'di, bearing the autographs of Shāh Jahān and of 'Abdu'r-Rahmān, son of Bayram Khān. See Vol. I., p. 145 *seq.*



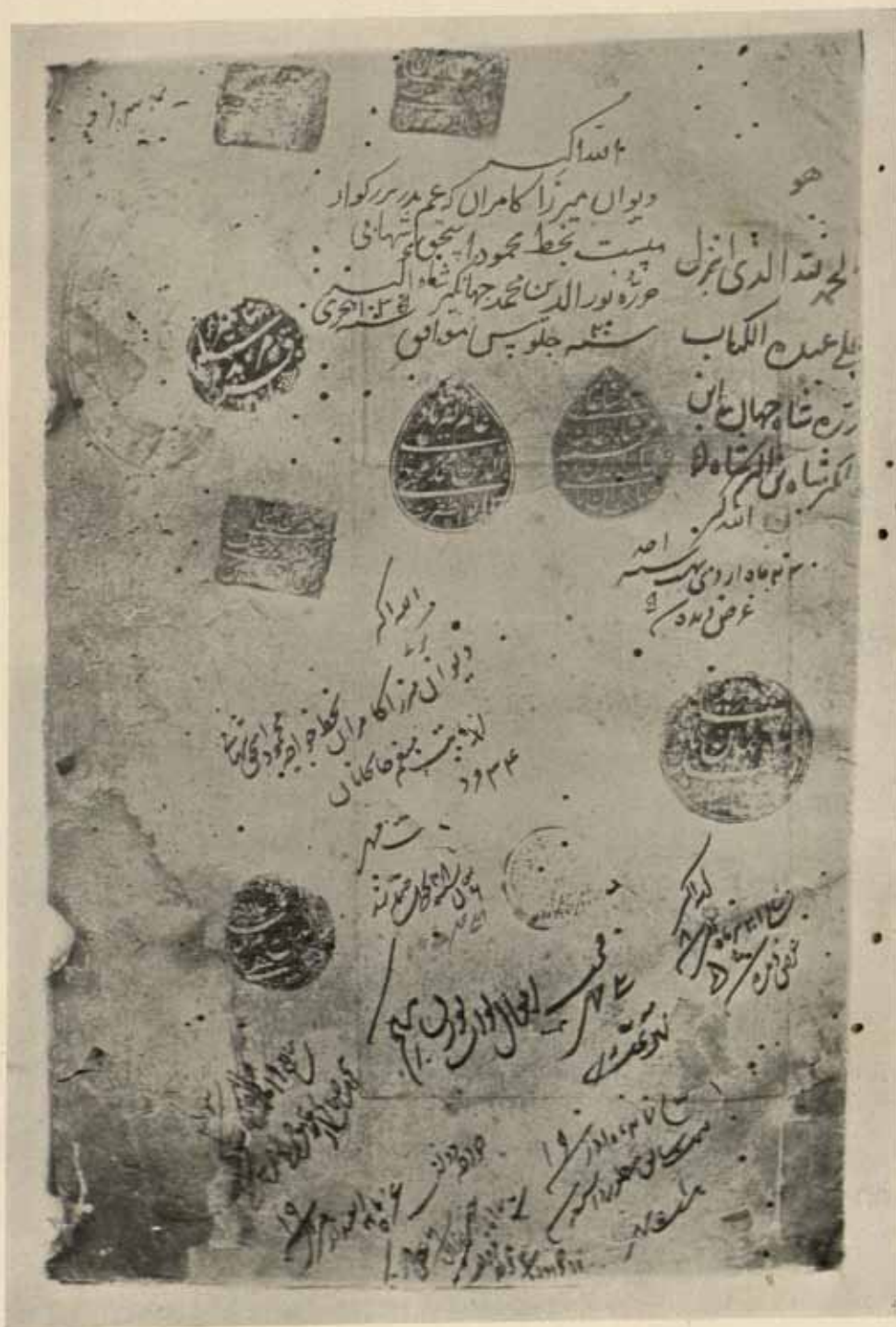




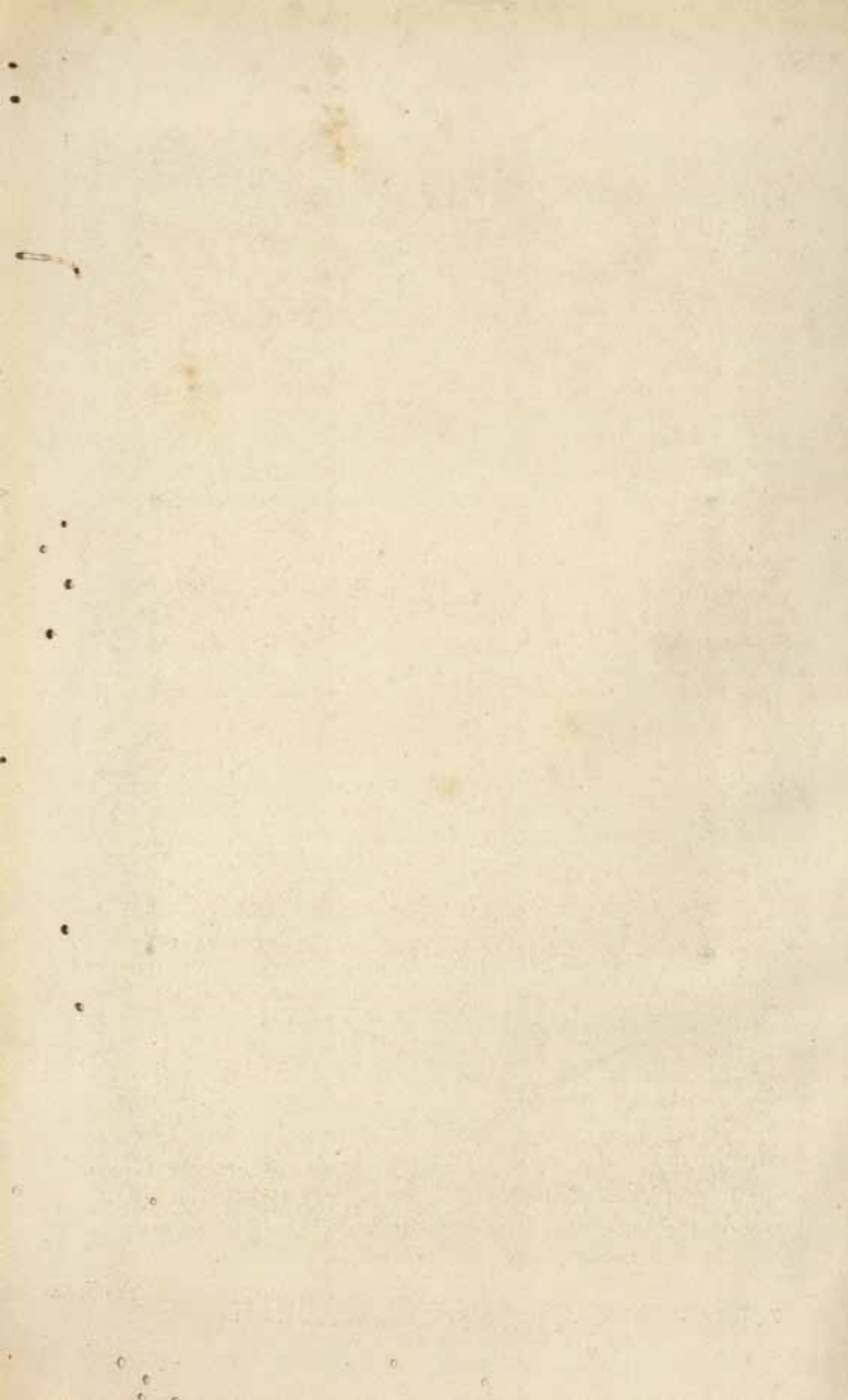
Fol. 67b. of MS. No. 151, the Divân of Hâfiz, bearing two marginal notes; one dated A.H. 962, in the hand of Humâyûn, the other dated A.H. 1023, in the hand of Jahângîr. See Vol. I., p. 231 *seq.*







Fly-leaf of MS. No. 237, the Divân of Mirzâ Kâmrân, bearing the autographs of Jahângir, Shâh Jahân and others. See Vol. II., p. 145 *seq.*





Fly-leaf of MS. No. 237, the Divān of Mirzā Kāmran, bearing an interesting collection of notes and seals relating to former ownership.









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